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amateur Photographer
Saturday 16 April 2011
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PAGE 38

NIKON

D5100

'D7000 PICTURE QUALITY'

HANDS-ON PREVIEW



PAGE 4

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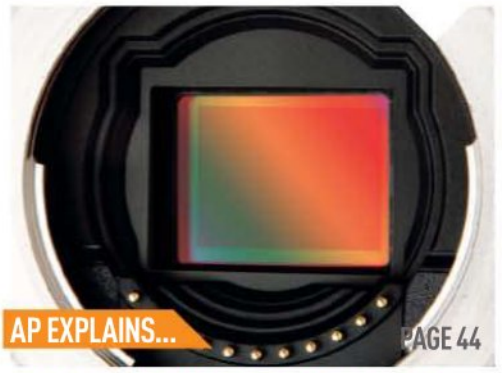


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THE BEST A3+ PRINTER?

Epson R3000 pigment workhorse



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RECORDING COLOURS: HOW PIXELS COMBINE

AP explains the sensor science



ICONS OF PHOTOGRAPHY

CANON F-1

PAGE 57

Canon's first pro-system SLR

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At the heart of the image

Nikon

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Amateur Photographer For everyone who loves photography

BEING a man, there is a limit to the number of things I can concentrate on at any one time, so when confronted with a picture that has multiple elements in sharp focus I sometimes have trouble deciphering what I should be looking at. If I can't work out what you want me to see within the boundaries of my 10-second, goldfish-like concentration span, I tend to move on to something else.

There are, of course, a number of ways to ensure that your viewer pays attention to the subject of your image – these include lighting, leading lines and contrasting colours – but you have to employ these techniques with a degree of consciousness to achieve the desired effect.

The device that most naturally defines a subject from its surroundings is selective focus. We are used to focusing on what we want to look at, and when all that is in focus in a picture is the subject, we will have no choice but to look right there. Shallow depth of field is so often neglected in favour of an all-encompassing front-to-back sharpness, but perhaps this week we can change that. Selective focus is the highlighter pen of the photography world, the spotlight on a dark stage. Make the most of it and its power.



Damien Demolder
Editor

THE AP READERS' POLL

IN AP 2 APRIL WE ASKED...

Which style of portrait do you prefer to look at?



YOU ANSWERED...

A Studio, with a plain background	**11%**
B A person in their environment	**89%**

THIS WEEK WE ASK...

Do you know your kit well enough to control depth of field accurately?

VOTE ONLINE www.amateurphotographer.co.uk

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© MICHAEL PAUL SMITH

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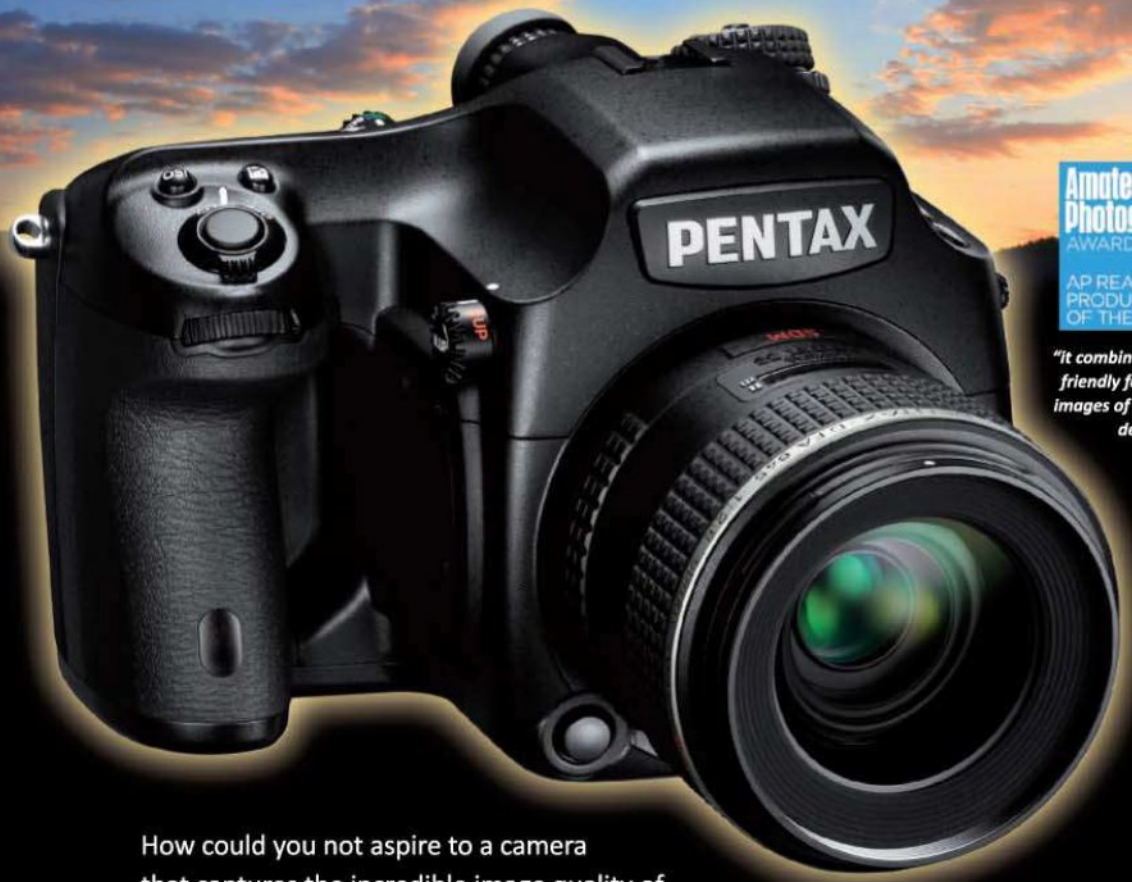
38 DEPTH OF FIELD PORTRAITS
Controlling depth of field when shooting portraits is just as important as it is for landscapes – only you usually need less of it. Lee Frost explains in this AP expert guide

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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"I'm lucky – all my shots are backed up"

Imaging website hits buffers, page 7

D5100 on sale from 21 April • Image quality of D7000, claims Nikon

NIKON PRIMES D5100 AS NEXT DSLR STAR



NIKON has revamped its D5000 DSLR to reveal the D5100, boasting an improved vari-angle screen, smaller dimensions and Full HD movie mode.

Nikon UK bosses hope the diminutive D5100 will become one of the top three best-selling DSLRs in the UK, if not the 'number one', as manufacturers vie for market share.

The D5100 replaces the D5000 and will deliver image quality on a par with the D7000, but in a smaller, less expensive body, claims Nikon.

Measuring around 10% smaller than the D5000, it will sit in the range between the D3100 and D7000 and cost £669.99 (body only) when it goes on sale from 21 April.

It is targeted at the 'aspirational' and 'hobbyist' photographer, but Nikon also hopes it will appeal to the family user.

The D5100 measures 128x97x79mm and weighs around 560g (without battery or memory card).

Key to the improvements are a larger 3in screen and a 16.2-million-pixel CMOS imaging sensor borrowed from the D7000 (compared to the 2.7in display and 12.3-million-pixel sensor on the D5000).

The new monitor offers a 170° angle of view and is 17% thinner than the D5000's screen, according to Nikon.

It carries a resolution of 921,000 dots, as opposed to 230,000 on the D5000.

'The screen now opens horizontally for greater manoeuvrability, even when using a tripod,' said a spokesman.

'This freedom of movement adds unparalleled creativity when using live view, allowing shooting from virtually any angle.'

New features also include Nikon's EXPEED 2 imaging processor and equivalent ISO sensitivity of 100-6400, expandable to 25,600.

The DX-format debutante also sports a special-effects mode.

The camera provides ISO up to 25,600 in its Hi 2 setting. However, the ISO can be raised further in night vision mode, explained James Banfield, Imaging Support and Training manager at Nikon UK.

'The night-vision mode produces a black & white image because at such high ISO ratings (ISO 102,400) pictures will be very noisy.'

He added: 'Good results can be had by photographers who can use software, but Nikon wants its users to get good results straight from the camera.'

Special effects also include selective colour, whereby the user can choose up to three colours to appear in a still or movie.

Also on-board are monochrome, high key and low key functions, and miniature, the latter designed to simulate the effects of a tilt-and-shift lens.

'These new special effects allow even beginners to achieve advanced-looking results without them having to know anything about photography,' added Banfield.

However, when using the special-effects options, photographers will not be able to shoot raw images at the same time.

The D5100 includes a dedicated movie button, situated on the top panel, allowing photographers to shoot Full HD videos (1080 pixels) up to a maximum length of 20 minutes.

Users also now have the option to use an external stereo microphone (ME-1, priced around £120) and to edit videos using the in-camera functions.

The facility to use an external microphone should mean that movies are free from noise created by the AF system.

The D5100 also includes high dynamic range, Active D-Lighting, 11-point AF, four AF-area modes and 3D tracking AF.

The D5100 will also be available with an 18-55mm VR lens in a kit priced £779.99.

SNAP SHOTS

● A photographer was among more than 50 people killed in Iraq when gunmen stormed a government building on 29 March. Sabah al-Bazee, 30, had worked as a freelance photojournalist for Reuters since 2004. He died after suffering shrapnel wounds in an explosion at a provincial council building in Tikrit. The building had been attacked by an armed group who set off car bombs, explosive belts and grenades, reported the agency. Sabah was a valued member of the Reuters team, said the agency's editor-in-chief Stephen Adler. 'This tragic incident shows yet again the risks journalists face daily in doing their jobs and to bring news to the world. Our thoughts are with Sabah's family and friends.' To see some of his images visit http://uk.reuters.com/news/pictures/slideshow?articleId=UKRTR2KK1N#a=1.

CARLOS CLARKE MOVIE PLANS REVEALED

FIVE years after the tragic death of photographer Bob Carlos Clarke, plans to release a film about his work have been revealed.

The photographer's friends and family have launched an appeal to raise £75,000 for a movie called *Darkroom: The Obsessions of Bob Carlos Clarke*.

Anyone donating £100 will be listed in the film credits. Those pledging £5,000 or more will be named as an 'Executive Producer', say directors of the photographer's estate.

The movie is being made by female directing duo Bert&Bertie, and produced by Amy Gilliam.

Bob's widow Lindsey said: 'We have agreed and decided to go down the film route, rather than a TV documentary because we want to produce a creative piece of work that will last in perpetuity.'

The photographer died in March 2006 after being struck by a Waterloo-bound train at a level-crossing in South-West London.

An inquest heard that he had taken his own life.

Born in 1950, the award-winning photographer worked in many areas of photography, including fashion, advertising and photojournalism.

To view the film trailer visit www.bobcarlosclarke.co.uk/darkroom-the-obsessions-of-bob-carlos-clarke/.

To make a donation, contact Ghislain Pascal on 0207 349 9332 or through PayPal using the above address.



Do you have a story?

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A week of photographic opportunity

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Wednesday 13 April

EXHIBITION Egypt by Vera Lutter, until 21 May at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit www.gagosian.com. **DON'T MISS** The Gadget Show Live, until 17 April at the Birmingham NEC. Visit www.gadgetshowlive.net.

Thursday 14 April

DON'T MISS TalkPhoto – talks by Bristol photographers at Hamilton House, Bristol BS1 3QY. For details visit www.secondlook.org.uk. **EXHIBITION** A Grand Day Out by Marc Byram, until 30 April at Nantwich Museum, Cheshire CW5 5BQ. Tel: 01270 627 104.

Friday 15 April

EXHIBITION The Black Country by Brian Griffin, until 19 June at The New Art Gallery Walsall, West Midlands WS2 8LG. Tel: 01922 654 400. Visit www.thenewartgallerywalsall.org.uk. **EXHIBITION** Sex, Drugstores and Rock & Roll: A History of the King's Road, featuring various photographers, until 8 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Saturday 16 April

EXHIBITION Peep Show by Bob Carlos Clarke, until 14 May at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** The Age of Innocence by Norman Parkinson, until 3 July at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Sunday 17 April

EXHIBITION Living Apart: Photographs of Apartheid by Ian Berry, until 6 November at National Museums Liverpool, Liverpool L2 2JH. Tel: 0151 207 0001. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** Shadows of Delight, until 17 April at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **DON'T MISS** Virgin London Marathon. Visit www.virginlondonmarathon.com.

Monday 18 April



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EXHIBITION Moving the Goalposts by Jaskirt Dhaliwal, features women footballers, until 15 May at People's History Museum, Manchester M3 3ER. Visit www.jaskirtdhaliwal.co.uk. **EXHIBITION** Secret Satellites, focuses on space exploration and includes astrophotography, until 30 April at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org.

Tuesday 19 April LATEST AP ON SALE

EXHIBITION Northern Exposure, showcasing work of four locally based photographers Chris Dutton, Stephen Fallows, Robert Klings and Ed Sprake, until 28 April at The Portico Library & Gallery, Manchester M2 3HY. Tel: 0161 236 6785. Visit www.theportico.org.uk. **EXHIBITION** Fallen Empires by Shai Kremer, until 23 April at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

Supply glitches hit Samyang and Tamron

JAPAN QUAKE DISASTER SPARKS LENS SHORTAGES

LENS makers have warned customers to expect lens shortages following last month's Japanese earthquake and tsunami.

Samyang says the tsunami destroyed a Japanese factory that supplies 'special' lens parts for assembly in South Korea where the company is based.

Meanwhile, Tamron has announced that its 18–270mm f/3.5–6.3 Di II PZD and SP 70–300mm f/4–5.6 Di USD lenses for Sony DSLRs have been delayed indefinitely as it cannot secure the parts needed.

Samyang's European distributor confirmed there may be 'some temporary shortage' of Samyang lenses in 'late April' and 'early May' after a Japanese factory was 'destroyed by the tsunami wave'.

The shortage will hit lenses including the recently announced 7.5mm fisheye and 35mm f/1.4, a spokesman for the firm confirmed to AP.

'This is due to suspension in deliveries of optical lenses produced in Japan by factories located in the area destroyed by the tsunami wave, which hit Japanese shores on 11 March,' he said.

The company has not released details on which lens parts come from Japan.

Last month, Samyang announced the upcoming release of the new 7.5mm f/3.5 UMC Fisheye MFT lens (pictured), a prototype of which went on show at Focus on Imaging in Birmingham. It is billed as an ultra-wideangle manual lens delivering a 180° angle of view.



Samyang had released the final spec for its 35mm f/1.4 lens just days before the earthquake and tsunami struck Japan

NIKON TATTOO A STEP TOO FAR?

A BRITISH news photographer became so passionate about his work he decided to get a tattoo... dedicated to his Nikon DSLR gear.

Nick Stern, who is based in Los Angeles, told us: 'I wanted a tattoo that was unique and showed my passion for photography.

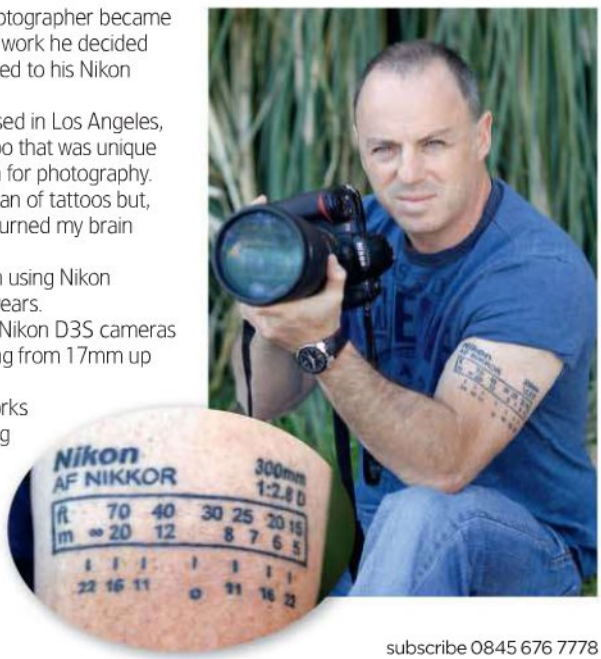
'I have never been a fan of tattoos but, clearly, living in LA has turned my brain to mush.'

Nick said he has been using Nikon cameras for about 20 years.

He currently has two Nikon D3S cameras and Nikon lenses ranging from 17mm up to 800mm.

The photographer works for newspapers including *The Mail on Sunday*, *News of the World* and *The Sun*.

For more about Nick Stern's work, visit www.nickstern.com.



subscribe 0845 676 7778

SNAP SHOTS

● A news agency plans to exploit the growing trend for celebrities posting photographs on the social networking website Twitter by charging publications thousands of pounds to use them. And Twitter photos captured by ordinary members of the public – depicting a breaking news story, for example – could end up the same way, earning the agency cash but without any fee for the photographer who took them. Entertainment picture agency WENN has signed an agreement with Plixi, one of the firms that enables Twitter users to share their images, allowing WENN to charge a third-party for publishing such pictures.

● Adobe has added a Camera Pack to its Photoshop Express imaging software for users of the Apple iPhone, iPod Touch and iPad. Features of the Camera Pack include noise reduction and auto review – allowing users to quickly review their pictures. There is also a self-timer, which sets the camera on the phone to 3sec or 10sec intervals. It is not yet compatible with iPad 2. The software costs £2.39 and can be downloaded from http://itunes.apple.com.



Do you have a story?

Contact Chris Cheesman
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Richard Hall's aircraft portfolio is among the missing images

© RICHARD HALL

EXCLUSIVE

PHOTO SHARE WEBSITE HEADS FOR LIQUIDATION

PHOTOGRAPHERS nationwide expressed outrage after hundreds of thousands of images vanished from image-sharing website fotopic.net without warning.

Fotopic.net users were unable to access their pictures for weeks, sparking fears that the company behind the site had hit financial difficulties and ceased trading.

AP eventually tracked down a director of the firm behind the site, Snappy Designs Ltd, who confirmed that the owner is heading for liquidation (see box below).

Estimates of the number of pictures missing vary wildly. One source suggested to AP that Fotopic.net holds up to two million images and had thousands of active users at a given time.

Photographers' attempts to contact the website's administrators proved fruitless, intensifying their fury at the lack of information.

At first it seemed the problem may be technical – the site's server has gone down before – but as the weeks passed photographers' concerns grew.

One user, who did not wish to be named, said he held 33,000 images on Fotopic.net and knew of others who had stored up to 100,000 pictures there.

Although some gallery accounts were free to use, Fotopic.net charged a subscription fee for some features of around £50 a year.

Among the victims was *Railway Magazine* deputy editor Chris Milner, who told us: 'I know of 1,500-2,000 users of the site who post railway images.'

Photo enthusiast Richard Hall said he paid Fotopic.net £90 for a 'Premier Service' and renewed his subscription only recently.

'I'm lucky as all my shots are backed up, but others may not be in such a fortunate position,' he added.

Hall paid £45 a year for extra features offered by the service.

The site enabled photographers to print and sell their pictures or buy extra memory to store the digital files, for example.

'It's not a lot of money but a lot of time was taken, on an ongoing basis, editing, uploading and captioning photos... All this now appears lost.'

It is not just amateurs who have suffered. AP understands that freelance photographers also used the site as a showcase for their business.

Another user, Anthony Middleton, said: 'There must be a lot of people out there who have paid a lot of money... only to be cut off without any contact from Fotopic.net.'

Whether Fotopic.net customers will see their images again is far from guaranteed.

Even if the business is sold, the website that hosts Fotopic.net would have to agree to the transfer of images, said Jeremy Bleazard of XL Business Solutions, who has been appointed as the company's liquidator.

Bleazard said he has yet to speak to the third-party 'web hoster' and was not able to confirm their name when asked by AP.

Bleazard claims that Fotopic.net holds around 30,000 pictures, although he was not able to confirm this figure, nor the total number of customers.

BUSINESS HITS THE BUFFERS

IN A STATEMENT issued on behalf of Snappy Designs Ltd, director Stephen Dyer said: 'The company has ceased trading due to an unexpected significant decrease in revenue and I apologise that our efforts to recover from this have not been successful.'

The company has appointed Jeremy Bleazard of XL Business Solutions, based in West Yorkshire, as liquidator.

Dyer claims that photographers will be able to access their material 'in the near future' if the liquidator manages to sell the business. However, this statement has not been backed up by the liquidator.

Snappy Designs Ltd has its registered address in East Sheen, south-west London, according to Companies House.

The news ends speculation that the website had merely suffered a temporary technical problem with its server.



Calumet CEO Joe Clark retains his position

PIZZA TYCOON SNAPS UP CALUMET

HIGH-street retailer Calumet Photographic has been sold to a British-born entrepreneur credited with making Domino's Pizzas a success in the UK during the 1990s.

The 72-year-old US firm has been sold to British-born businessman and keen amateur photographer Colin Halpern, who was Domino's Pizzas' former UK and Ireland chairman.

Calumet owns 29 shops in Europe and the US and owns the Bowens lighting brand. In the UK, Calumet operates stores in Belfast, Birmingham, Bristol, Edinburgh, Glasgow, Manchester, Milton Keynes and two stores in London.

The company has an annual turnover of $200m.

For the past 11 years Calumet has been owned by Rubicon Partners, a London-based investment partnership.

A Calumet spokesman said: 'There are already plans to invest further in Calumet's retail presence in Europe and the US, and continue Bowens' investments in the Far East.

'The initial elements of these plans will be executed during the remainder of 2011.'

Halpern, 74, now lives in Florida, USA.

Calumet will form part of HS Real, a holding company owned by Halpern that serves as a trust for the Halpern family.

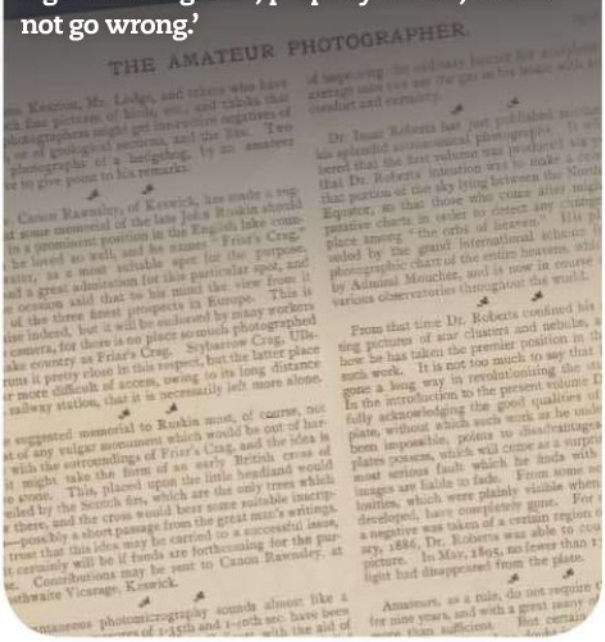
Calumet was set up as Calumet Manufacturing Company in 1939.

A purchase price was not disclosed.

www.downmagaz.com

AP THIS WEEK IN... 1900

'Amateurs, as a rule, do not require their negatives to last for nine years,' declared AP this week in 1900, 'and with a great many of them nine weeks are more than sufficient'. AP added that certain negatives are always treasured and should therefore be treated to maintain their 'pristine beauty'. 'The right remedies are thorough fixing, thorough washing, thorough drying and thorough varnishing. Given these conditions, a gelatine negative, properly stored, should not go wrong.'


THE AMATEUR PHOTOGRAPHER

Canon Rawnsley, of Keswick, has made a suggestion of the late John Ruskin should in a prominent position in the English lake country, for there is no place so much photographed as Friar's Crag. Sylvarrow Crag, Ullswater, and the latter place runs it pretty close in this respect, but the latter place is more difficult of access, owing to its long distance from railway station, that it is necessarily left more alone.

suggested memorial to Ruskin must, of course, not be of any vulgar monument which would be out of harmony with the surroundings of Friar's Crag, and the idea is that it might take the form of an early British cross of stone. This, placed upon the little headland would be veiled by the Scotch firs, which are the only trees which grow there, and the cross would bear some suitable inscription—possibly a short passage from the great man's writings. We trust that this idea may be carried to a successful issue, and it certainly will be if funds are forthcoming for the purpose. Contributions may be sent to Canon Rawnsley, at Hawthwaite Vicarage, Keswick.

Amateurs, as a rule, do not require their negatives to last for nine years, and with a great many of them nine weeks are more than sufficient. But certain negatives are always treasured and should therefore be treated to maintain their pristine beauty. The right remedies are thorough fixing, thorough washing, thorough drying and thorough varnishing. Given these conditions, a gelatine negative, properly stored, should not go wrong.

Dr. Isaac Roberts has just published an splendid astronomical photographs. It is stated that the first volume was produced that Dr. Roberts intention was to make a complete that portion of the sky lying between the North Equator, so that those who come after might have negative charts in order to detect any change in place among "the orbs of heaven." His photographic chart of the entire heavens, which was ended by the grand international scheme by Admiral Mouchez, and is now in course of various observatories throughout the world.

From that time Dr. Roberts confined his attention to ting pictures of star clusters and nebulæ, and how he has taken the premier position in this such work. It is not too much to say that he has gone a long way in revolutionising the whole In the introduction to the present volume Dr. fully acknowledging the good qualities of the plate, without which such work as he undertook been impossible, points to disadvantages which plates possess, which will come as a surprise to most serious fault which he finds with them images are liable to fade. From some negatives lantities, which were plainly visible when developed, have completely gone. For example, a negative was taken of a certain region of the sky, 1886, Dr. Roberts was able to compare it with a picture. In May, 1895, no fewer than 1,200 stars had disappeared from the plate.

SNAP SHOTS

- Olympus says its XZ-1 has won a red dot award for product design. The £400 Zuiko lens-equipped compact went on sale earlier this year, aimed at 'camera-savvy amateurs and professional photographers looking for a second camera'. The 10-million-pixel model sports a Zuiko Digital f/1.8 lens designed to produce the 35mm viewing angle equivalent of a 28-112mm zoom and macro shots as close as 1cm.

- Sigma has confirmed that its DP2x high-end compact will go on sale at the end of April, priced £619.99. The 14-million-pixel model boasts faster autofocus, using a new AF algorithm. It comes with an f/2.8 lens, which delivers the 35mm equivalent of a 41mm optic.

- Nikon has released a flash bracket designed to hook up its new Coolpix P300 digital compact with Nikon's range of fieldscopes, spotting scopes and EZ-Micro microscopes. The 12.2-million-pixel P300 boasts an f/1.8 lens designed to deliver an angle of view equivalent to that of 24-100mm lens. The FSB-8 digital camera bracket costs £119.99.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
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Third-year student wins Student Photographer of the Year Award

MIDDLESEX MAN BAGS AOP TITLE

A THIRD-YEAR Middlesex University student has won this year's AOP Student Photographer of the Year 2011 Award (see image above).

Judges unanimously voted Squiz Hamilton the winner, applauding his 'unique quality' and 'extreme sensitivity to detail'.

Squiz scooped £250 worth of Fujifilm vouchers and the chance to take part in a one-to-one mentoring programme with a professional photographer.

Sonya Hurtado and Luke Smith bagged Merit prizes.

The AOP first ran a contest for students in 1981.

ICONIC POLAROID COLLECTION 'SAVED'

A PRECIOUS collection of Polaroid images has been saved from an uncertain future by a museum in Austria and many are set to go on public view for the first time.

The Westlicht Museum of Photography, which is based in Vienna, has acquired 4,400 artworks that had been put up for sale by liquidators of Polaroid after it was declared insolvent.

Other images from the collection were auctioned off in New York last year by order of a United States Bankruptcy Court.

Built up from 1972–1990, the Polaroid International Collection includes work by iconic photographers and artists, such as Ansel Adams and Andy Warhol.

It disappeared from public view when it was locked away in the archives of the Swiss Musée de l'Elysée in Lausanne for more than 20 years. However, it seems that all is about to change. An exhibition of 'never-before shown' items from the collection is due to be exhibited in Vienna from 17 June–21 August.

The images will be displayed alongside contemporary work shot on instant film made by Impossible, the Dutch firm that played a key role in saving the archive.

Polaroid filed for Chapter 11 bankruptcy protection in 2008 after Petters Group Worldwide – the company that had owned Polaroid since 2005 – and certain of its associates were investigated for fraud.

Club news from around the country

CLUBNEWS

CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

Architectural photographer Andy Spain will deliver a talk about his work on 19 April (6.45pm start) at City YMCA, 8 Errol St, London EC1Y 8NX. Visit www.cityandcripplegate-ps.org.

LONDON SALON OF PHOTOGRAPHY

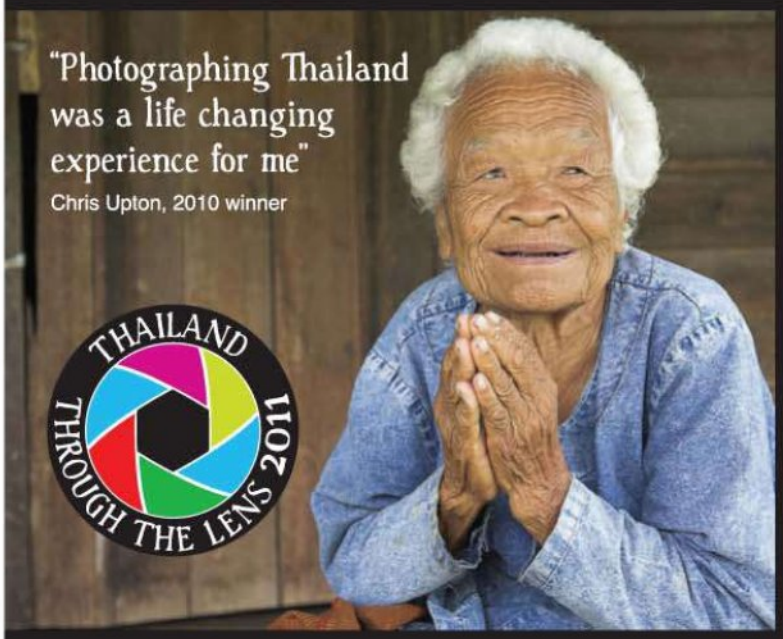
Entries are invited for the Salon's Centenary exhibition, the closing date for which is 25 April. For full details call 07710 383 586 or visit www.londonsalon.org.

RIBBLESDALE CAMERA CLUB

The club is staging an exhibition until 5 June at Steward's Gallery, Clitheroe Castle Museum, Castle Hill, Clitheroe, Lancashire BB7 1BA. Tel: 01200 424 568. Visit www.ribblesdalecameraclub.org.uk.

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www.tourismthailand.co.uk/photocomp

or visit 'Thailand Through the Lens' at www.facebook.com/fanclubthailand

Open to UK & Ireland residents aged 18+. Closing date for entries 8/5/2011. Thailand photographic trip to be taken in July 2011. Dates to be confirmed.

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Nikon 24-120 VR - £379
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The smaller, curvier body of the D5100 looks almost like a bridge camera

AP hands-on

Nikon D5100

The new D5100 has a host of features that gives pro cameras a run for their money. **Mat Gallagher** takes a first look

NEW FEATURES

- 16.2-million-pixel CMOS sensor
- ISO 100-6400 (expandable to 25,600)
- 3in, 920,000-dot vari-angle LCD
- 1080p HD video
- Microphone input
- EXPEED 2 processor
- Special effects
- EN-EL14 battery

THE D5100, the latest addition to the Nikon DSLR line-up, takes over from the D5000 and provides a more logical step in the range between the D3100 and D7000. I was given exclusive access to the D5100 in advance of its release to try it out for myself. The camera is 10% smaller than its predecessor, with a new curvier design. The D5100 looks almost like a bridge camera with the kit lens attached, and despite the plastic body it feels solid in the hand. The grip uses an elastic rubber material, which also helps to maintain a solid hold of the camera.

The layout is similar to the D5000, but it has been adapted to allow for the vari-angle screen mount to move to the side for horizontal movement, while the live view and movie controls have shifted to the top plate. The 3in rear LCD screen has a 920,000-dot resolution and is also 17% thinner, allowing it to sit almost flush to the body. Having the mount at the side takes up valuable space on the rear panel, which means the D5100 has lost the standard Nikon array of buttons along the left side of the screen, although it does make composing easier. The previous bottom hinge was impractical for use when the camera was on a tripod and for viewing from in front of the camera.

There are also now two IR sensors on the body – one on the front and one on the back – so you can easily fire the wireless remote from almost any position. Having the live view lever on the top was a necessary shift with the reduced space on the back panel, but it is just as easy to access. Also, having the direct movie record button next to the shutter instead of at the rear makes sense. With the screen so dominant on the rear, it is a shame it doesn't have touchscreen control as we have seen on the Panasonic compact system cameras, although touchscreen has yet to make it onto any DSLR.

Internally, the D5100 has the same 16.2-million-pixel CMOS sensor as the D7000, giving a significant increase on the D5000. It also uses the next generation EXPEED 2 processor and allows a standard ISO range of 100-6400, expandable to 25,600. The autofocus remains the same Multi-CAM 1000 with 11 focus points and includes 3D tracking abilities. When shooting in live view, the D5100 has improved the

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Night vision effect uses an ISO equivalent of 102,400, much like the D3S, but the images are converted into black & white

contrast detection to allow faster focusing. This is a noticeable improvement, but from my brief use it still lags behind the phase-detection speeds. Live view also includes full-time Servo continuous AF and an auto scene selection option. For video, the camera gains the new MOV H.264 system used on the D7000 and D3100, and offers Full HD, 1080-pixel recording at 30fps, 25fps and 24fps for a maximum clip length of 20mins. This has proved much superior to the AVI video and I expect it will here, too. Nikon appears to be taking video very seriously across the range and the D5100 includes a mic input to allow the use of the new ME-1 external microphone that has also just been announced.

In terms of features, the D5100 shares the D-Lighting functionality used in the D3100. There are also six settings in picture controls, a new HDR mode that combines two images with ±3EV control, and in-camera editing for both still and video adjustment. The biggest additions, though, are the special effects modes, which sit on the exposure-mode dial and work in a similar way to scene modes with basic adjustments available in some settings. There are seven effects in all, including selective colour (also now available post-capture), colour sketch, miniature mode, silhouette, high key, low key and night vision mode. Night vision uses an ISO equivalent of 102,400, much like the D3S, but the images are converted into black & white, in part to reduce the noise that is present at such a high sensitivity. These effects are an interesting addition, although it is a shame they don't allow manual shutter and aperture control as they offer some great potential for more advanced users.

Other improvements include a refresh of the menu icons, giving them a rounder, more three-dimensional look, and the same EN-EL14 battery as in the D3100.

The D5100 doesn't appear to be a massive leap forward for Nikon, but it does sit more comfortably in the range and is a well-specified model. The D5100 is due to go on sale on 21 April, priced £669.99 body only and £779.99 with 18-55mm kit lens. AP



Below: AP's deputy editor Mat Gallagher with the Nikon D5100



Above: The top panel features the direct record button and live view switch

Below: The LCD makes front-facing viewing and tripod use easier to achieve





See our exclusive hands-on preview video of the Nikon D5100 camera on the *Amateur Photographer* YouTube channel. **www.youtube.com/theapmag**

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Amateur Photographer and What Digital Camera

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NO ONE can fail to want to help those who have borne the brunt of the recent tragedies that have struck Japan, but as photography lovers and the consumers of many products made in the region, I'd like to think that we care more than most. It isn't the camera brands that we want to help, but those who live and work in these areas.

Thanks to the generosity of UK photographic distributors, *Amateur Photographer* and *What Digital Camera* have collected equipment worth more than £20,000 for a phone-in give-away to raise money to help. Visit www.amateurphotographer.co.uk/news/tsunamiappeal to see the products and kits that you can win by calling or texting the premium-rate numbers. Each call or text will cost around £1.55 (depending on the provider), and while calls will raise at least £1.10 texts may only raise 43p due to differing operator charges.

A description of the products – and the answers to the questions – will also be on the website. Then call the number shown next to the packages you would like to win, and leave your name and contact details, as well as the answer to the question (a, b or c). Winners will be chosen at random after the closing date of 17 April 2011.

OTHER PRIZES INCLUDE: Sigma DP2s, Sigma EF 610 DG Super flashgun, Sigma 85mm f/1.4 EX DG HSM, Sigma 18-250mm f/3.5-6.3 DC OS HSM, Sigma 150-500mm f/5-6.3 DG OS HSM, Sony NEX-5 CSC with 16mm f/2.8 pancake lens and Sony VAIO VPCF13MOE/B laptop, White Pentax K-r DSLR with 18-55mm lens, and a Vanguard Alta 263 tripod with a GH100 head and Black Rapid RS-4 strap, Olympus Pen E-P2 with 17mm pancake lens, Panasonic Lumix DMC-GF2 with 14mm pancake lens and a limited-edition signed Charlie Waite print, Epson Stylus Photo R2880 A3 printer, Adobe Photoshop CS5 and onOne Perfect Photo Suite 5.5, Corel software bundle, Steadicam Merlin and Westcott Photo/Video Green Screen Kit, Tamron 18-270mm f/3.5-6.3 Di II VC PZD 15x zoom lens, Fujifilm FinePix HS10, Nikon P7000, Canon IXUS 310 HS, Casio Exilim EX-H20G, Ricoh CX2 and £50 Warehouse Express voucher.

To find a description of the products – and the answers to the questions – visit www.amateurphotographer.co.uk/news/tsunamiappeal

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© ALBERTINA, WIEN MUSEUM

Trude Fleischmann: A self-assured eye

Edited by Anton Holzer and Frauke Kreutler. Hatje Cantz and Wein Museum, hardback, £35, 200 pages, ISBN 978-3775727808

BOOK

Amateur Photographer ★★★★★

IT'S ALWAYS a pleasure to see a book that introduces a relatively unknown photographer from the past. This is one such book. In the first half of the 1900s, Viennese photographer Trude Fleischmann (1895–1990) photographed artists and intellectuals such as Albert Einstein, Adolf Loos and Oskar Kokoschka in her studio in Austria. This monograph collects numerous portraits and nudes produced between 1920 and 1938. Her studies of nude dancers were a sensation in their day and advanced the intensive search for new images of the human body. Fleischmann was one of the first Jewish women to open a studio after the First World War in Vienna and carved out a place for herself in a largely male-dominated practice. Her studio became a popular haunt for the glamorous and famous. However, in 1938 she was driven out of Vienna and moved to New York where she found herself experiencing a second wind of success. *A Self Assured Eye* is a well-produced book and the body of work contained within deserves a place in history.

Dark Chamber

Billy Childish, Nhung Dang, Wolf Howard and Dave Wise. Until 26 June. Dimbola Gallery, Terrace Lane, Freshwater Bay, Isle of Wight PO40 9QE, Open Tues-Sun 10am-5pm. Tel: 01983 756 814. Website: www.dimbola.co.uk. Admission: adults £4, students £3.50 (with a valid NUS card), children under 16 free

DARK Chamber is a selection of pinhole photography that brings together works by artists Billy Childish, Nhung Dang, Wolf Howard and Dave Wise. 'In recent years there has been a renewed interest in analogue photography,' the gallery says. 'Pinhole photography could be described as the most elemental of all photographic disciplines and these four artists have been at the vanguard of a movement towards a more committed and betrothed approach to art and taking pictures.'

The works could be seen as an attempt



WEBSITE

Lion Country

By Chris Weston. Evans Mitchell Books, hardback, £19.95, 184 pages, ISBN 978-1-90190268-59-1

Amateur Photographer ★★★★☆

RELEASED to accompany the second series of ITV's popular show *Lion Country*, Chris Weston's book follows the efforts of conservationists Andrew Conolly and David Youldon to stop the rapid decline of the lions of Africa. Andrew, David and their colleagues run a controversial project called ALERT (African Lion and Environmental Research Trust) in which captive-bred lions are encouraged to develop their natural skills so they can live independently and their cubs can be 're-wilded'. Chris is an ambassador of ALERT and does a fine job of capturing just about every aspect of their endeavour. He has an impressive background in wildlife photography and it shows here in his fine shots of the African wildlife.

While this may not be a photography book per se, it does go to show that wildlife photography isn't just about a pretty image or an impressive 'you should have seen it' story. Sometimes wildlife photography is a valid extension of that issues-driven genre, documentary.

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© DAVE WISE

EXHIBITION


© NHUNG DANG

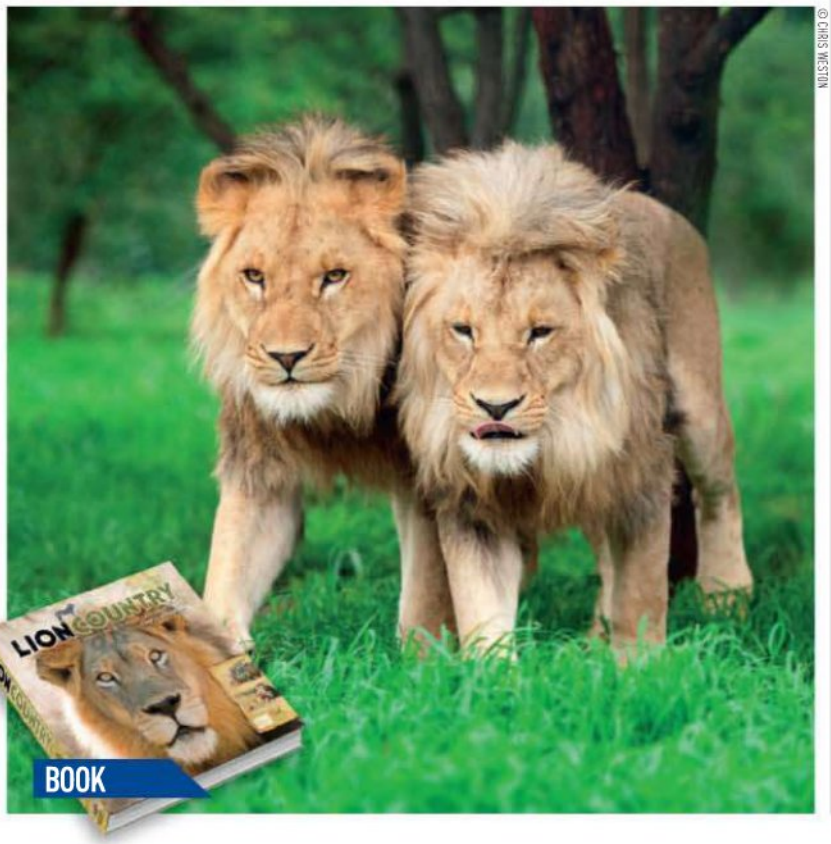
to regain the mystery of photography, living in an age as we are of digital clusters of data and the instant delete button. But perhaps there is a desire to return to a more unpredictable way of working. We only need look at current apps and filters that attempt to mimic the imperfections of analogue photography to witness this.

The images in the exhibition embrace just about every genre of photography, from travel and portraiture to confessional and narrative. Pinhole is a medium that photographers will return to time and time again. The potential to view such images within the Isle of Wight's Dimbola Gallery is an enticing prospect.

www.viiphoto.com

Amateur Photographer ★★★★☆

VII GETS its name from the number of founding photojournalists (Alexandra Boulat, Ron Haviv, Gary Knight, Antonin Kratochvil, Christopher Morris, James Nachtwey and John Stanmeyer) who, in 2001, formed this collectively owned photo agency. Designed from the outset to be 'an efficient technologically enabled distribution hub for some of the world's finest photojournalism', VII has been responsible for creating and relaying to the world several of the images that capture the opening years of the 21st century. There's everything from the cholera epidemic in Haiti to the uprising in Libya. There's also a multimedia section where viewers can view short videos documenting a particular project. Crucially there's no overriding political manifesto to the site. Each photographer brings their own political slant to their work.

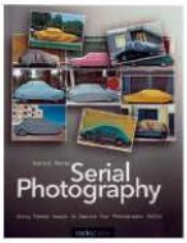


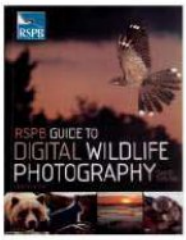
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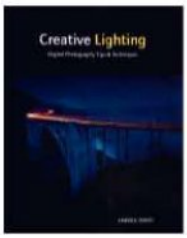
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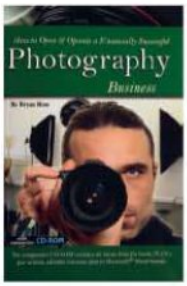
CONDENSED READING

A round-up of the latest photography books on the market









● **SERIAL PHOTOGRAPHY** by Harald Mante, £30.99 This book explains how to focus your photography on themes, objects, shapes, colours and moods. The idea is that by focusing on these things you can hone your skills and see the world in 'new and exciting ways.' It's a great idea that could well inject some fun back into your photographic practice. ● **RSPB GUIDE TO DIGITAL WILDLIFE PHOTOGRAPHY SECOND EDITION** by David Tipling, £19.99 We get a lot of wildlife books sent to us and a lot of them are met with an exasperated groan. This one, however, while not the best on the market, does a decent job. The layout is a little uninspired, but the information is solid and the photos are pretty good. ● **CREATIVE LIGHTING: DIGITAL PHOTOGRAPHY TIPS AND TECHNIQUES** by Harold Davis, £19.99 This is another type of book we get a lot of. To be fair to Harold Davis, he's a man who knows what he's talking about – check out his other books. This one is as good as we've come to expect from the author. It's technical and thorough, but at no point does it become overwhelming. In fact, it's just right. ● **HOW TO OPEN AND OPERATE A FINANCIALLY SUCCESSFUL PHOTOGRAPHY BUSINESS** by Bryan Rose, £33.50 The blurb on the back assures us that virtually anyone of any age can start a highly successful photography business. I know many people who would beg to differ, but if you're looking to get into photography as a business then you could do worse than pick up this informative, if somewhat dry, book. It covers just about everything you could wish to know.

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Letters

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LETTER OF THE WEEK

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A GOOD TURN WASTED

My friend and I were in a well-known electrical store recently when I overheard a posh-speaking elderly couple asking for a Samsung EX1 digital compact camera. Apparently, it was to be an 18th birthday present for their grandson, who'd asked for that particular model. As the assistant went to the back of the shop to get the camera, I approached the couple and explained that a photo dealer a couple of streets away was selling the EX1 for £250 rather than the £380 they were about to pay. I know because my dad (whose copy of AP I read each week) had bought one just a few days earlier. I suggested to the couple they ask the assistant if he would be prepared to offer a price match.

A good deed? I thought so. Yet this posh (but extremely rude) man told me to mind my own business and leave him and his wife be. As I stood there (red-faced), he paid £130 more for a camera than he needed to. Presumably he saw me as some bossy young girl (I am 15) rather than one who was brought up to respect older people and, as I attempted in this case, do them a good turn whenever necessary. I'll certainly think twice about doing one again.

Allison Sams, Tyne & Wear

Not all elderly people are miserable and narrow-minded, Allison, just as not all 15 year olds are knife-wielding hoodies. You just keep on doing good turns; it's good for your soul whether your advice is taken or not – *Damien Demolder, Editor*

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

THIRD-PARTY POLITICS

I recently bought a Panasonic Lumix DMC-GF1 camera complete with 14-45mm lens. When I enquired about how much an additional battery would cost, I was informed that it would be more than £60. Being a pensioner on a fixed income, I decided against taking up the offer and, instead, looked into getting a cheaper, third-party replacement battery.

At the recent Focus on Imaging show I found a company that sold a replacement battery for a quarter of the price of the Panasonic one. Obviously, I was quite pleased with my purchase, having saved about £45 – until I bought a camera guide for the GF1 written by David Busch. In it is a warning that states that Panasonic has issued a firmware upgrade (v1.3) that is designed specifically to prevent the use of third-party batteries.

Panic stations set in, plus a degree of anger, that my choice of battery was the sole decision of the manufacturer, and that I couldn't find that out until after I had purchased the camera and installed such a battery. Nothing on the box warns of this prior to purchase, and neither was this information volunteered by the salesperson. I find this situation very antisocial and likely to cost Panasonic a loss in sales once the situation becomes generally known. Don't get me wrong, I like Panasonic cameras and already own a Lumix DMC-LX2, but I won't be buying any more – not if they try to stop me using third-party batteries

G Fleming, Hertfordshire

Panasonic digital cameras now include a technology that can identify Panasonic's authorised batteries. For the protection of our customers, Panasonic developed this technology after it was discovered that some aftermarket third-party batteries do not meet the rigid safety standards that Panasonic uses. Some of these aftermarket batteries are not equipped with internal protective devices to guard against overcharging, internal heating and short circuit.

If these aftermarket battery packs were used, it could lead to an accident causing damage to your camera or personal injury.

Accordingly, for our customers' safety, Panasonic's digital camera firmware has been updated to ensure genuine battery identification to prevent any unauthorised battery usage for our customers' update at our support web page, and introduced into each camera's mass production on running-change basis – Panasonic spokesperson

IT'S ALL IN THE TIMING

I have just returned from the Maldives where the highlight of the day on the particular island we stayed on was to watch the spectacular sunset from the beach bar. On one occasion, a man and his wife, armed with a very expensive Canon outfit, carefully selected a suitable spot for their 'holiday of a lifetime photo', with the sun slowly sinking on the horizon and framed by palm trees. He then asked another holidaymaker sitting at a table outside the beach bar, and sporting an equally impressive Nikon outfit, if he would take their photo.

However, when at last he took the picture all that happened was a series of beeps that lasted ten seconds before the shutter fired. Both men studied the camera. One suggested it was due to the brightness of the sun; the other thought that it was because the autofocus was selecting something in the distance. They decided to try again, and again and again with the same outcome. In the end, that's how the photo was taken, by pressing the shutter and holding the camera while waiting patiently for it to fire.

It was at this point, not wanting any of his



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PANCAKE DAY

As part of the AP buyers' guide to pancake lenses (AP 26 March), Richard Sibley could have mentioned the 'cult' Pentax M-series 40mm f/2.8 optic. While it is not a great optical performer (the M 50mm f/2 lens is reputedly sharper), it still fetches a decent price on eBay. Sadly, the compactness brings with it an annoyingly fiddly focus ring! User reviews of varying degrees of enthusiasm are posted on www.pentaxforums.com/lensreviews.

The 'pocketability' of the combination of this lens with an M-series Pentax camera became less of an attraction upon the arrival of the company's now ubiquitous compact zoom cameras, circa 1986. Nevertheless, I still have one.

David Beck, Cheshire



Sadly, there wasn't enough room to include all the pancake lenses available. However, Pentax users should look for the modern equivalent, the 40mm f/2.8 DA Limited, which *was* included in the piece – *Richard Sibley, technical writer*

future holiday photos to be totally spoilt, that I suggested that the ten-second timer had been activated accidentally. Problem solved.

Unfortunately, there is a small but sad footnote to this story. The Nikon man returned to where his wife and children were sitting and his daughter, in her excitement, knocked a large, sticky fruit cocktail into his open camera bag under the table.

Ian West, Essex

I suspect his photography was in need of a splash of colour anyway. I hope he read the laundry manual for the bag – *Damien Demolder, Editor*

LIQUID GOLD

Well said, Maureen Osborne, in her *Backchat* column regarding the alarming cost of printer inks (AP 2 April). Being rather skint of late, I've taken to using third-party inks for my Canon printer. Photographers richer than I am may throw up their hands in horror, but it at least allows me (in my current financial state) to continue making prints – something I'd find impossible if I insisted only on Canon inks. And the difference in the printed results between the Canon and Jet Tec third-party inks is so slight as to be negligible. As for the stability of my efforts, well, I'll just have to wait and see.

Regarding the Epson Stylus Photo P50 printer that Maureen spoke of: a friend of mine was about to pay £55 for a set of Epson inks for his (rather battered) P50 when he found an online company selling the printer for £70. For an extra £15, he got a brand new printer as well as the set of inks that came with it. In these harsh economic times, it really rankles that printer manufacturers are so unsympathetic and charge what Maureen Osborne rightly termed 'liquid gold' prices for their ink. They could charge us half as much and still end up laughing!

Mike Bowman, Tyne & Wear

If you could use the last 2ml of every cartridge to print a few tenners, life would be so much cheaper – *Damien Demolder, Editor*

WITH SYMPATHY

Having read Andy Rouse's column in AP 2 April, may I please ask you to pass on my condolences. It must have taken a great deal of inner fortitude to write this article, and even more to continue his tour so far from home – his dedication, though never in doubt, exceeding the bounds of normality. The homecoming must have been one of the worst ordeals imaginable.

His moving words have struck a chord, as my own mother is rather fragile these days and a world without her is a horrible thought.

Elizabeth Close, via email

THE UNSEEN

I have been into photography since before my first Nikon Nikkormat, then a Nikon F and now a digital camera, but I am becoming more annoyed with today's misguided, politically correct do-gooders. It appears that I am no longer able to photograph my sons (I am a single father) swimming, at school sports days, in the park, riding their mountain bikes downhill, or generally take photographs in public without some nosey individual giving me a dirty look.

I have also been into IT since CP/M (that is, before DOS and well before Windows). Plus, I am a keen cyclist and, like many cyclists, I use mini high-resolution helmet cameras that cost just £9 each and which record for 40 minutes. I also have watches, cigarette lighters, remote key fobs and ball pens, all of which are capable of video and cost less than £15. I think that people should be more concerned about what is *not* seen rather than the photographer with a 35mm camera and long telephoto lens.

Now my 16-year-old son is into photography but has already been asked by police why he was taking photographs in the high street. He said, 'If you are concerned, arrest me. How do you know I am not a tourist?'

Jeremy Rundle, Devon

An 'I'm A Teenager Not A Terrorist' T-shirt might be in order. I often have trouble distinguishing the two – *Damien Demolder, Editor*

BACK CHAT

AP reader Roger Lush finds it difficult to be original in his photography

I DON'T know about the majority of my fellow AP readers, but do any of you wonder why you have taken a particular photograph, or why you took it in the way you did? I ask because of a recent meeting of my camera club, at which the judge of our internal competition gave two short presentations after the contest was over in which he raised the questions: Is there anything new in photography? and 'Do we copy the ideas of other photographers? He illustrated these talks by showing comparisons of photographs taken in the 1940s and '50s and some taken between 2004 and 2007 – they were of varying subjects, such as coastal scenes, portraits and landscapes.

It was perhaps not surprising that there were hardly any differences, apart from issues of quality that were down to modern technology, in the composition of the pictures. It made me sit up and think about why I took a particular shot, and why I chose to take it from where I did, and indeed what made me take it in the first place. My conclusion is that I am indeed influenced, I think, and on occasion subconsciously, by photographs that I have seen in books and magazines.

How many of us, for example, look at a great picture in AP, like the picture of Corfe Castle in Dorset that won Landscape Photographer of the Year (AP 6 November 2010), and think, 'Wow! I wish I'd taken that'? This is, I think, the subconscious trigger, because why else would we go to well-known and oft-photographed places such as London's landmarks, or renowned scenic places like the Peak District and National Trust properties, other than with the intention of putting our own slant on just such a scene?

There must be something in all of us that suppresses the feeling that we are simply recycling old ideas and reproducing photographs that are more or less the same as those of our forbears. In our minds we are capturing the scene with a new perspective, or simply determined that it is better to have a picture that we have taken ourselves, that we are happy to frame and hang on the wall, rather than a copy of someone else's almost identical one. I don't for one minute suggest that it is vanity or one-upmanship that drives us to replicate what has gone before, but I fear it does prove that there is nothing new in photography.

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Thoughts from a wildlife photographer's world



WILD boar (*Sus scrofa*) live in matriarchal social groups called 'sounders'. These can vary in size from 6 to 30 animals and are usually centred on two or three mature reproductive females with their most recent litters, along with some juveniles.

The breeding season begins in late summer and early autumn, with sexual activity and testosterone production triggered by the shortening of the days. The peak is reached in October and November with the rut.

Rutting behaviour involves two animals walking parallel to each other, edging closer until their shoulders touch. They then rear up to knock each other off balance, while thrusting open-mouthed with tusks bared.

Pregnancy lasts around 115 days and a sow will leave the group to build a nest a few days before giving birth or 'farrowing', which can occur at any time in a six- to nine-month period, but peaks in April.

A farrowing nest is a mound made from vegetation and built over a hollow scrape lined with twigs and grasses.

Litters comprise four to six young, usually with an equal number of males and females. However, a sow's first litter will consist of only two or three piglets, while in wild boar farms litters can exceed six young. New-born piglets weigh 750-1,000g.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist . A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy in the undergrowth with an obliging wild boar sow

PIGLET DOES A VERY GRAND THING INDEED



A FEW columns ago I wrote about using a motion-sensor camera to capture nocturnal images of wild boar (see AP 5 February). Well, the good news is that it worked. After a few nights the camera recorded wild boar poking around a mud wallow. My wild boar expert was delighted with the results, but now the hard part was getting some stills in the daytime.

At this time of year boar become more visible because the females give birth. Young piglets are hungry little things so mum needs to be active all hours of the day and night with them – which is something I hoped to capitalise on. My expert texted me one afternoon to say that when he had been checking the camera he had come across a sow with eight piglets. After that, I set the world speed record for pulling on trousers and packing a camera bag.

Two hours later I was on site, and after a 30-minute yomp through the woods I got to the area. I could not believe my luck. There, right in front of me, was a piglet on the track! Slowly I slipped the rucksack off, draped a net around myself and laid flat on the track. Experience has taught me to stay still and let the wildlife come to me, so I readied the camera at ISO 800 and waited.

The piglet came closer, but a grunt from behind me meant that I had been rumbled. The mother appeared from the bush and regarded me with a long stare. Again, from experience, I knew not to move. No matter what the picture opportunity, the key to great pictures is not to scare your subject. After a few minutes the sow moved again. Since she could not make out my human shape she went downwind to get my scent. Sure enough, as soon as she got it, she grunted again and walked off with the piglets into the forest. She was wary, but not scared, and that was a good thing.

I let her go and decided to take a long way round to get ahead of her. Walking slowly and deliberately, I made a huge circle and came out ahead of where I thought she might be.



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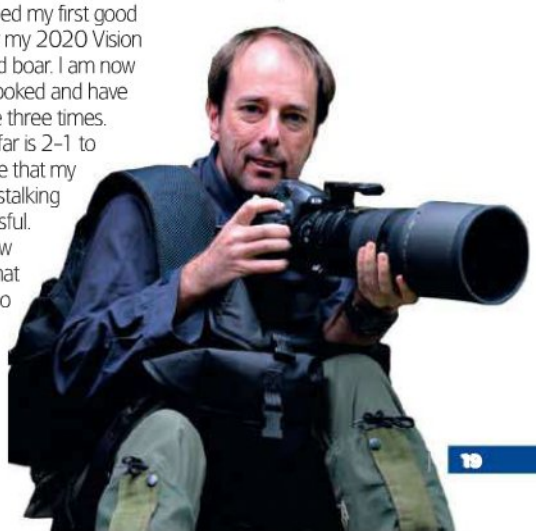
The wild boar sow stared straight down the lens

She wasn't there, so I walked back slowly. Then a movement of bracken caught my eye and through my binoculars I could see the tell-tale ear of a boar. It was lying on its side underneath the bracken and I could hear quiet little mutterings so I knew it must be the sow suckling her young.

Slowly I moved into position, laid down in the bracken and waited. As the wind swirled around me it was enough to take my scent in her direction. This was followed by a grunt and a rustle of bracken, which indicated that the sow knew she wasn't alone.

I put my eye to the viewfinder, raised the end of the lens off the ground by balancing it on my fist and waited. First an eye appeared, then a head, then the whole body. The sow stared straight down the lens and I needed no invitation to take some shots. I had the Nikon D3S on quiet mode because it makes a real difference and the sow didn't react to the click once. The wind had been kind again and blew my scent away from her so she couldn't be sure what I was. We stared at each other for all of 15 minutes before she sauntered off.

And so ended my first good encounter for my 2020 Vision project on wild boar. I am now completely hooked and have visited the site three times. The score so far is 2-1 to me and I hope that my next evening stalking will be successful. I'll let you know next time – that is, if I'm not too much of a bore. Sorry I couldn't resist it! AP

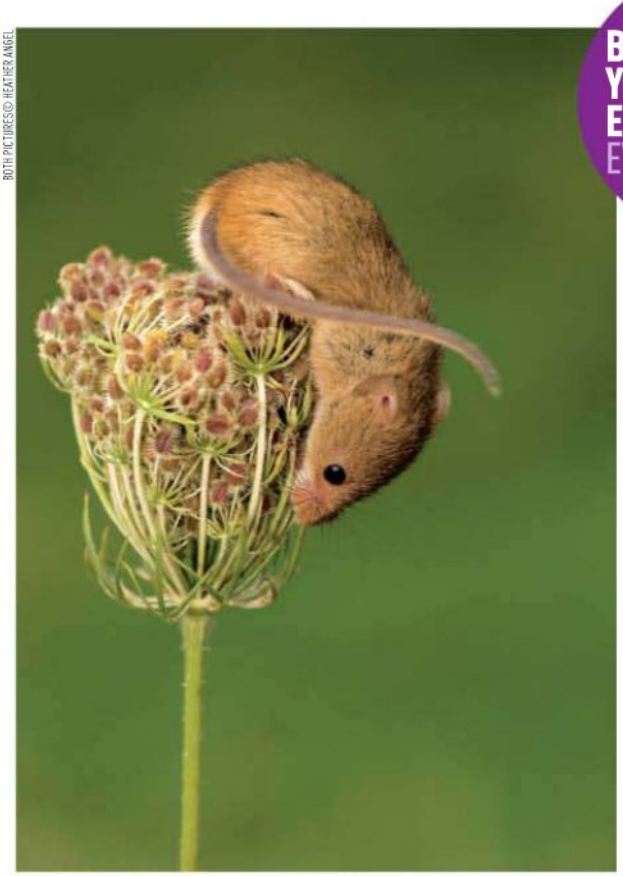


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PHOTO INSIGHT

Heather Angel explains how she used fill flash to photograph this scurrying harvest mouse on a seed head



HEATHER ANGEL
An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

I PHOTOGRAPHED this harvest mouse at the British Wildlife Centre in Lingfield, Surrey (www.britishwildlifecentre.co.uk). I love it there and often visit to photograph its variety of mammals and birds. On this occasion the warden had brought out the mouse and placed it on a seed head that was in a pot of sand. The mouse was free to run up and down the stem and not contained in any way. It moved incredibly quickly, and the warden had to keep catching it to make sure it didn't scurry away!

The harvest mouse is the smallest British rodent. It is just 55–75mm long and weighs 4–11 grams, which is half the weight of a house mouse.

I used a 105mm macro lens with my Nikon D3 for this shot because the mouse was tiny. The green, natural-looking background is nicely thrown out of focus by the macro lens. I chose a background that was uncluttered to make sure it did not detract from the subject.

When you're photographing this close, every detail is magnified so you have to make sure your focusing is spot on. I wanted to ensure that the head of the mouse, and in particular its eye, was in focus.

I used autofocus because manual focus would have been too slow, and I switched my AF points as the mouse moved. If you keep your focus set to the central AF point, you may find the eyes will be out of focus as the subject moves. Moving the AF points in line with where the subject moves gives you a better chance of getting the eyes in focus. You can see that I have moved the AF point because the eyes are in focus in both images, even though the mouse is in a different position. Moving the AF point as the subject moves takes practice to get right, but it does become easier the more you do it.

It was late in the day and the light was a little overcast, so I used fill flash balanced with natural daylight to illuminate this image. I wanted a subtle effect so I made sure the flash power wasn't too high. If the flash had been too powerful, it would have turned the background black and made the scene look like night-time – something I didn't want to happen.

To ensure that the image looked natural and to avoid burning out areas of the subject, I exposed for the background and set my SB-800 flash gun to -1.7 EV. The flash was attached to my camera – it would have been impossible to hold the flash because the mouse was moving so fast. If you look closely you can see the catchlight caused by the flash in the mouse's eye. It just adds a little sparkle to the image and brings out detail in the fur.

'If you look closely you can see the catchlight caused by the flash in the mouse's eye'

I think some photographers avoid flash because they are unsure how to use it effectively. This is one of the key techniques I teach at my workshops. Essentially, you meter for the ambient exposure and adjust the flash power accordingly. I find setting the flash to -1.7EV is a good starting point for an average scene like this, but for a lighter coloured subject you might need to reduce the flash output.

The exposure was 1/320sec at f/10. Normally, if you set a faster shutter speed than the camera's recommended flash sync speed, you will see a black strip in your image where the camera has been unable to synchronise the shutter to the flash. Fortunately, I was able to use my Nikon camera's Creative Lighting system, which allowed me to set a flash sync speed that was faster than 1/250sec.

It's very difficult to 'compose' an image like this because the mouse doesn't stay still for long enough. Consequently, there is an element of luck involved and you may find you have to take lots of shots until you have one you are happy with. Keep assessing your shots and analysing the position of the subject in the frame so you can work out the best possible place.

These images work wonderfully as a pair – the one on the opposite page was taken just before the one above, when the mouse scampered down the stem. You don't always get the best shots straight away, so you have to keep 'working' the composition and trying different framings. AP

Heather Angel was talking to Gemma Padley

ANGEL Photoworkshops

To see more images by Heather visit **www.heatherangel.co.uk** or **www.naturalvisions.co.uk**. Heather regularly runs workshops at the **British Wildlife Centre**. For information on courses run by Heather and her son Giles, visit **www.photographyandphotoshopcourses.co.uk**

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GET THE LOOK

Selective sharpening

Mat Gallagher explains how to bring out important detail by selectively sharpening your images

WHEN shooting portraits, photographers often opt for a shallow depth of field to focus in on the eyes and remove clutter from the background. Such a shallow depth of field can be difficult to work with, though, particularly if your model isn't standing completely still. However, adding some sharpening to a portrait at the processing stage can help make the image stand out, even if you've used a larger depth of field. Sharpness is particularly important around the eyes, but adding sharpening globally can make the image appear too harsh and highlight blemishes in the model's appearance. Instead, a selective process will allow you to increase detail where it counts while leaving the pores in the model's skin unaffected.

SOFTWARE USED Adobe Photoshop CS5
SKILL LEVEL
TIME TO COMPLETE 20 minutes
SYSTEM REQUIREMENTS Windows or Mac





Alternatives



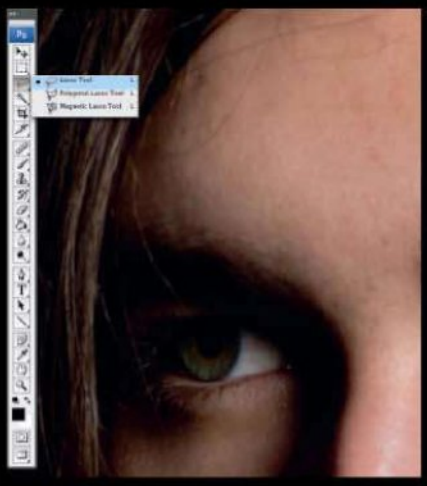
The technique demonstrated here will also work with landscape images where you want to increase the impact of the foreground or specific elements within the shot. You can also use selective adjustments to blur certain areas of an image.

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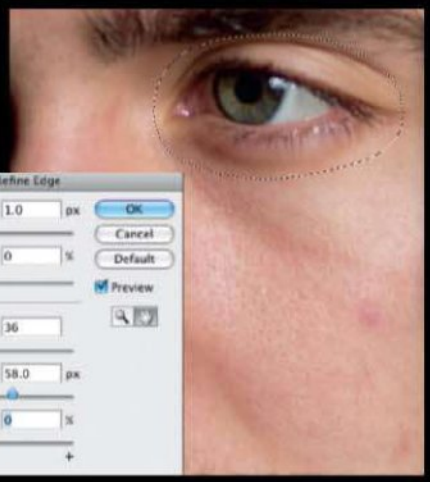
1 With your chosen image open in Photoshop, duplicate the layer by going to Layer>Duplicate Layer. Name this Layer 'Eyes' then click OK. This layer will then be easily identified as your eyes adjustment. Use the Magnify tool in the tool bar to zoom in on the eyes.



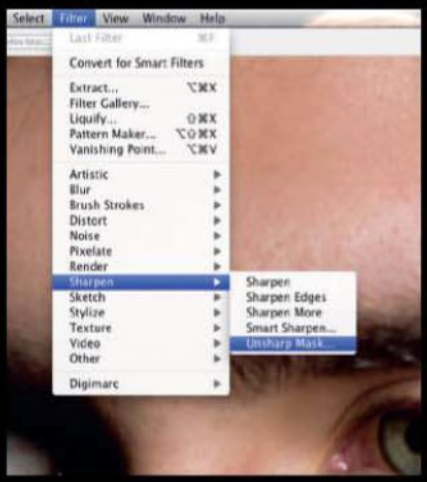
2 Now select the Lasso tool (third from top on the toolbar). If it is not showing, click and hold on the tool icon to display other options. Now click and hold as you draw roughly around the eye. Hold down the Shift key and then draw around the other eye to add to the selection.



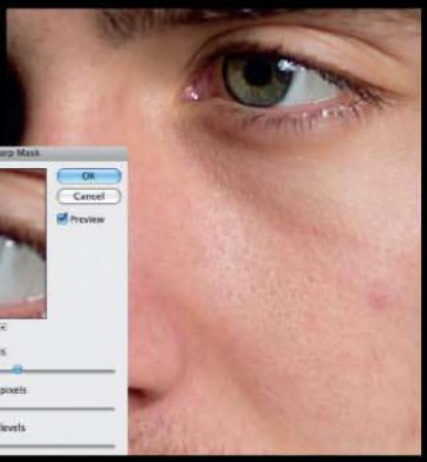
3 To soften the edge of your selection, click on the Refine Edge button in the options below the menu bar. Adjust the Feather slider to give a slightly rounded selection, usually between 50 and 80 pixels for a reasonable-size image. Now in the Layers palette, click on the Add layer mask icon at the bottom (third from left).



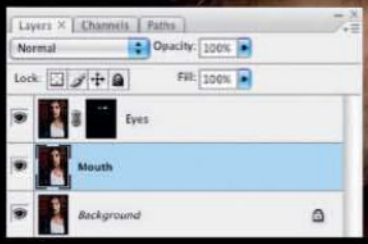
4 This layer is now only showing the area in your selection, with the rest masked out. Now you can add the sharpening. On the Eyes layer in the Layers palette there will now be two thumbnails. Click on the one to the left, so the black border is around it. Now select Filter>Sharpen>Unsharp Mask from the menu bar.



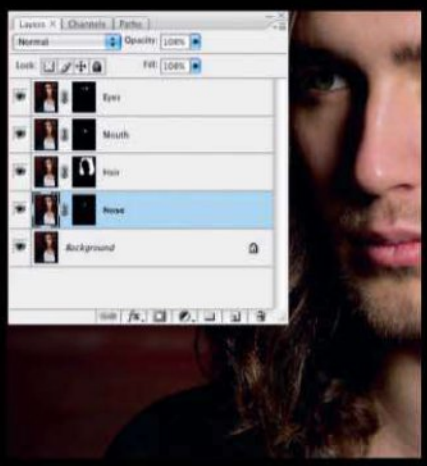
5 The Unsharp Mask palette consists of three sliders and a preview window. Click on one of the eyes in your image to align it with the preview window and then adjust the sliders. There are no hard and fast rules for the levels to use, but start with an Amount of around 100%, a Radius of four pixels and a Threshold of 3, then adjust to suit.



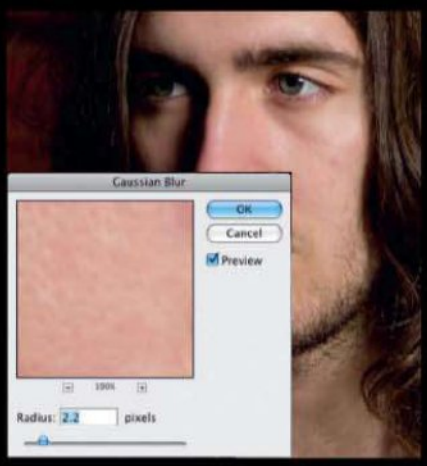
6 Back in the Layers palette, select the background layer and once again duplicate it, naming it 'Mouth', then click OK. Zoom into the mouth area and use the Lasso tool to draw roughly around the lips, then select Refine Edge and feather the selection. Now click the Add a layer mask icon in the Layers palette.



7 Once again, select Filter>Sharpen>Unsharp Mask and adjust the sliders to suit the image. When you're happy, select the Background layer again and duplicate it to create another layer, this time for the hair and repeat the process. You can also do this for the bottom section of the nose to add some definition to the nostrils and the eyebrows.



8 Once you have sharpened all the main points of focus, select your original background layer once more and go to Filter>Blur>Gaussian Blur. Select a Radius of around two pixels just to soften the other areas of the image slightly. Finally, select Layer>Flatten Image and save your final image under a new name.



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Driven to extremes

Using natural light, a compact camera and a collection of model cars, **Michael Paul Smith** recreates the spirit of 20th century American suburbia. He tells **Oliver Atwell** how he captures the mood of an era

COLLECTING die-cast model cars can become something of an obsession, it would seem. Just ask Michael Paul Smith, who has amassed a collection of more than 300. But where most people would be happy to display their miniature 1936 Hudson Convertible or 1958 Edsel Station Wagon in a cabinet, Michael has taken things to the next level.

'I've always loved models and miniatures, even as a child,' Michael says from his home five miles north of Boston, Massachusetts. 'Building the plastic kits during the '50s and '60s was always a thrill for me. When the die-cast cars came out in the late '80s I died and went to heaven. The level of technical detail was astounding.'

One day Michael, who is a former architectural model maker and museum display designer, found a model of a petrol station that somebody had thrown out with their rubbish. It was then that he hit upon a unique way to display his cars.

'Basically, I was looking for a backdrop for the cars,' he says. 'They were just sitting on my shelf going to waste. The station model was in such a sorry shape, but I knew I could refurbish it and make it look as good as new. The real challenge was to make it look as good as the die-cast cars. Once I'd accomplished that, I started to photograph my cars and trucks in and around the structure.'

When Michael viewed the resulting photographs he was surprised to see that it was almost like looking through a window into the past – the cars looked as though they were full-scale functioning vehicles. With this in mind, he began to photograph them outside using natural light with the surrounding neighbourhoods and parks as real backdrops.



'Oddly enough, I never showed anyone what I was doing,' he says. 'It just felt like a geeky hobby. It wasn't something that I considered taking seriously at the time.'

LOOKING BACK

Each scene Michael shoots goes through a very specific process. First, there's the research stage, which can last for several weeks. During this period Michael develops the idea and considers the era that he wants to portray.

'My images take place in periods ranging from the 1920s to the early '60s,' he explains. 'For me, these periods have interesting visual details: everything from the buildings, vehicles and colours, even down to the details of the architecture, such as windows, doors and mailboxes. For example, if the 1940s feels right for the shoot, then I study the cars I have in my collection. Will the story be about the kinds of vehicles that you would see every day or will it take place in an upper-class neighbourhood? What buildings will help realise this vision?'

Top: '1958 Edsel Station Wagon' Sony Cyber-shot DSC-W50, 6.3mm, f/2.8, ISO 80

Michael scours and studies old photographs, catalogues, product sample books and printed material to help get an idea of the visual details of his images. He often uses memories of his upbringing in Sewickley, Pennsylvania, during the 1940s and '50s, and his previous jobs as sources of inspiration.

'Even being a mailman helped influence the final outcome of my work,' he says. 'I would walk through the neighbourhoods and notice how they grew and developed. I could then use the memories of the buildings to help inform my final vision.'

It's then that he begins constructing his model buildings, a process that takes around four weeks, often due to the fact that some of the buildings' interiors are complete and accurate

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ALL PHOTOGRAPHS © MICHAEL PAUL SMITH

in their period detail.

'Once every piece of Gatorboard and wood has been nailed and glued into place, and the mock-up's on my kitchen table, it's time for the shoot,' he says.

THE PERFECT LOCATION

Michael then drives out to find exactly the right backdrop for his image, an area that generally includes a large area of unobstructed view so that the environment will be to scale with the model. Once a suitable location has been found, he places his models on a fold-up table in the foreground.

'I try a number of different angles with the camera,' says Michael, 'but I generally find that the most successful ones are taken at eye-level. This creates a solid impression for the viewer that they are part of the reality that is being presented to them.'

However, Michael admits that when it's time to put his finger on the shutter he often allows chance to take control.

'It's rare that I know exactly what I am going to be capturing in camera,' he says. 'It's not until I download the images that I can really see what I have. I take around 20 to 30 photos from all different angles and then there's only around two or three that capture the original vision that I had at the beginning.

But then there are the surprises – the one shot that takes Michael's concept to another level entirely. A good example is '1950 Ford Crestliner by the Tracks' (see above), which was set up next to the railroad tracks near the Sewickly Bridge in Pittsburgh. As Michael was shooting his models, a freight train went past, providing the perfect backdrop to his image.

Above: 'East Main Street, 1951'

Right: '1950 Ford Crestliner by the Tracks'



'It was as though all the things I had been learning through this whole process suddenly clicked into place,' he says. 'They all pulled together to create the perfect image.'

KEEPING IT SIMPLE

Anyone expecting Michael to be well versed in the intricacies of lighting and flash may be surprised to learn that the kit he uses is incredibly simple. In fact, the very word 'kit' may be a dramatic overstatement.

'When I'm outside taking photos I just use the light that's available to me at the time,' he says. 'Obviously, that's daylight, but this really throws up a significant question: what kind of mood am I trying

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'I like to keep things simple in terms of the equipment I use to shoot. Apertures and shutter speeds are alien concepts to me'

to create? A bright morning light has a very distinct feel to it – clear with clean shadows. A high-noon sun gives short shadows and everything is illuminated. It makes the colours pop and the buildings have a presence about them. Then if I want a dreamy light that feels quite romantic, I'll shoot in the late-afternoon light.'

The only time when Michael uses artificial light is for his indoor shoots, but even this is a distinctly low-tech affair.

'When I began I didn't have any kind of disposable income, so I was forced to use what was available to me in my living space,' he says. 'The lamp on my desk had a 40-watt bulb in it so I took the shade off and aimed at it straight at the model. I couldn't believe how effective it was. After that I started using a 60-watt bulb, which gave the image a more dramatic look. The reflection of light off shiny surfaces and the shadows collecting in the corners of buildings gave the image an almost cinematic feel.

'It was then that I started considering ways to give the images a little more depth. I decided to start lighting the interiors of the models to make night shots. At the time I had some five-watt Christmas tree lights so I used these inside the buildings.

'Later on I used battery-powered LED lights that had a blue and white cast. The contrast against the warm radiant glow of the 40-watt bulb on the exterior of my models was exactly the look I needed.'

Michael has never gone beyond his trusted 40- and 60-watt bulbs. 'I don't think I'm being stubborn for not looking into strobes, filler lights and other options,' he says. 'It's simply that I have no need to. My work has a very specific and considered feel to it. That's all due to the kind of basic lighting I use.'

Above: 'Orbit Ice Cream Stand and 1959 Chevy'

Right: 'The Old Elgin, 1962'
Canon PowerShot SX200 IS, 5mm, 1sec at f/3.4, ISO 200



MAGIC IN IMPERFECTION

Another big surprise is the kind of camera Michael uses. 'I like to keep things simple in terms of the equipment I use to shoot,' he says. 'Apertures and shutter speeds are alien concepts

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to me. The cameras that I use are Sony Cyber-shot digital compact models. I began with a three-million-pixel camera and then upgraded to a six-million-pixel model of the same make. Unfortunately, they both died on me so I upgraded. I now use a 14-million-pixel camera, but sometimes I switch to a 12-million-pixel Canon PowerShot SX200 IS. I was worried that it would take in too much visual data, but I'm still able to achieve the look I'm hoping for.

'There's something magical about an image that's a little imperfect and out-of-focus,' he continues. 'Even my sharp-focus images have a fuzziness about them. The cameras I grew up with had mediocre lenses at best and this caused a mysterious blur that created a dreamlike quality in the scene. That dreamy effect fascinates me to this day.'

Michael keeps digital manipulation to a minimum during post-processing. He only uses Photoshop to correct colour balance or to create a more 'period' look, such as black & white, sepia tones or the appearance of Kodachrome slide film.

'The ageing process expresses the passage of time,' says Michael. 'It helps to generate an immediate reaction from the viewer. Instead of labouring over a detail in the model to hammer home the idea of something vintage, I can just create a visual shortcut through post-processing.'

Michael says that when he is looking to recreate the look of a transparency from the '30s or '40s, he must consider three aspects of the image: shadows, midtones and highlights. He pushes the shadows towards blue, the midtones closer to green and allows the highlights to bleach out.

'A faded early colour photograph tends to shift the whites towards yellow,' he says. 'Depending on the kind of film that would have been around in the period I'm recreating, I shift the midtones towards either blue or red. I don't get too caught up with the accuracy of what type of films turned what colour – it's the look I'm after. Having said that, learning how film fades and changes over time is a good foundation to base artistic decisions on.'



Above: 'À la Cushman'
Sony Cyber-shot DSC-W50, 6.3mm, f/7.1, ISO 80

Right: Using the local area as a backdrop

Below: 'Corliss Dink's '37 Studebaker'
Canon PowerShot SX200 IS, 5mm, 1/500sec at f/4, ISO 100





MORE THAN NOSTALGIA

But the question remains: what is Michael hoping to achieve with these images?

'The easy answer to the question would be good old-fashioned nostalgia,' he says. 'But, in fact, it's more complex than that. What I'm really aiming for is the feeling of being in a dream.

'There's a level of minimalism at play within my photographs,' he continues. 'The lack of human presence allows room for the viewer to project their own narrative. That's very important to me. It's possible to have too much information in an image – so much so, that it denies the viewer any level of emotional interaction.'

The reaction to Michael's images has been nothing short of stunning. His Flickr page has notched up more than 20 million hits and there has even been a trend of fans dressing up in period clothes and Photoshopping themselves into the images – something that has only been possible due to the absence of people in the images to begin with. Even young people feel they can relate to Michael's images and every day he receives emails from people all over the world expressing their reactions to his work.

'For years I wondered how I could add to this world in a positive and creative way,' he says. 'I had no idea my geeky hobby would be that route. It's pretty humbling.' **AP**

You can view more of Michael's works at **www.flickr.com/people/24796741@N05/.** Michael's book *Elgin Park: An Ideal American Town* is out on 22 April, price £22.50

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Ladybird

1 Macro photography can reveal details that are invisible to the naked eye – here we see that the ladybird's spots are not quite as circular as we think

Canon EOS 450D, 50mm, 1/320sec at f/2.8, ISO 200

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ReaderSpotlight

Sarah Lewis Lancashire

Sarah, 22, became interested in photography about five years ago when she started using a compact camera. 'I tend to photograph the smaller things in life, like insects and nature,' says Sarah. 'I enjoy these subjects because they are the things people don't see every day in such detail. I like bringing these things to people's attention.' In the future, Sarah hopes to travel the world and explore her macro imagery from a fresh and exciting perspective.

Fly

2 Flies might not have the best reputation but, as we can see here, they are colourful and fascinatingly formed creatures
Canon EOS 450D, 50mm, 1/320sec at f/4, ISO 400

Butterfly

3 The sideways tilt of the camera adds an interesting twist to the image, while making for a pleasing composition
Canon EOS 450D, 50mm, 1/800sec at f/2.8, ISO 400

Golden skipper

4 The use of natural light in this macro shot lends the image a quality that would be difficult to mimic using flash
Canon EOS 450D, 50mm, 1/400sec at f/2.8, ISO 100

2



3



4



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1


2



Gary Eason Buckinghamshire

Gary, 54, says he can't remember a time when he wasn't into photography. 'I've always loved visiting landscapes, so wanting to make an impression of them seems to be a natural extension,' he says. 'I have a strong sense of the visual, but what I love is the "moment" – that precise, exciting instant when everything just comes together in the viewfinder and you know you have something special.' In the future Gary would like to focus on 'alternative landscapes' or, as he puts it, 'the last thing the tourist board would want you to see.' Visit www.garyeason.co.uk for more.

Autumn leaves

1 Clouds can form a crucial element of composition. Here, the grey clouds on the left balance the sweeping trees on the right
Nikon D3S, 16-35mm, 1/320secs at f/8, ISO 1000

Glen Orchy

2 The whiteness of the movement in the rapids paints a strong diagonal that picks up in the tree line in the top right
Nikon D3S, 16-35mm, 1/8sec at f/16, ISO 400, tripod

Stream

3 The real success of this image lies in the white lichen on the rocks in the foreground mimicking the mountains at the back
Nikon D3S, 16-35mm, 1/200sec at f/8, ISO 1600

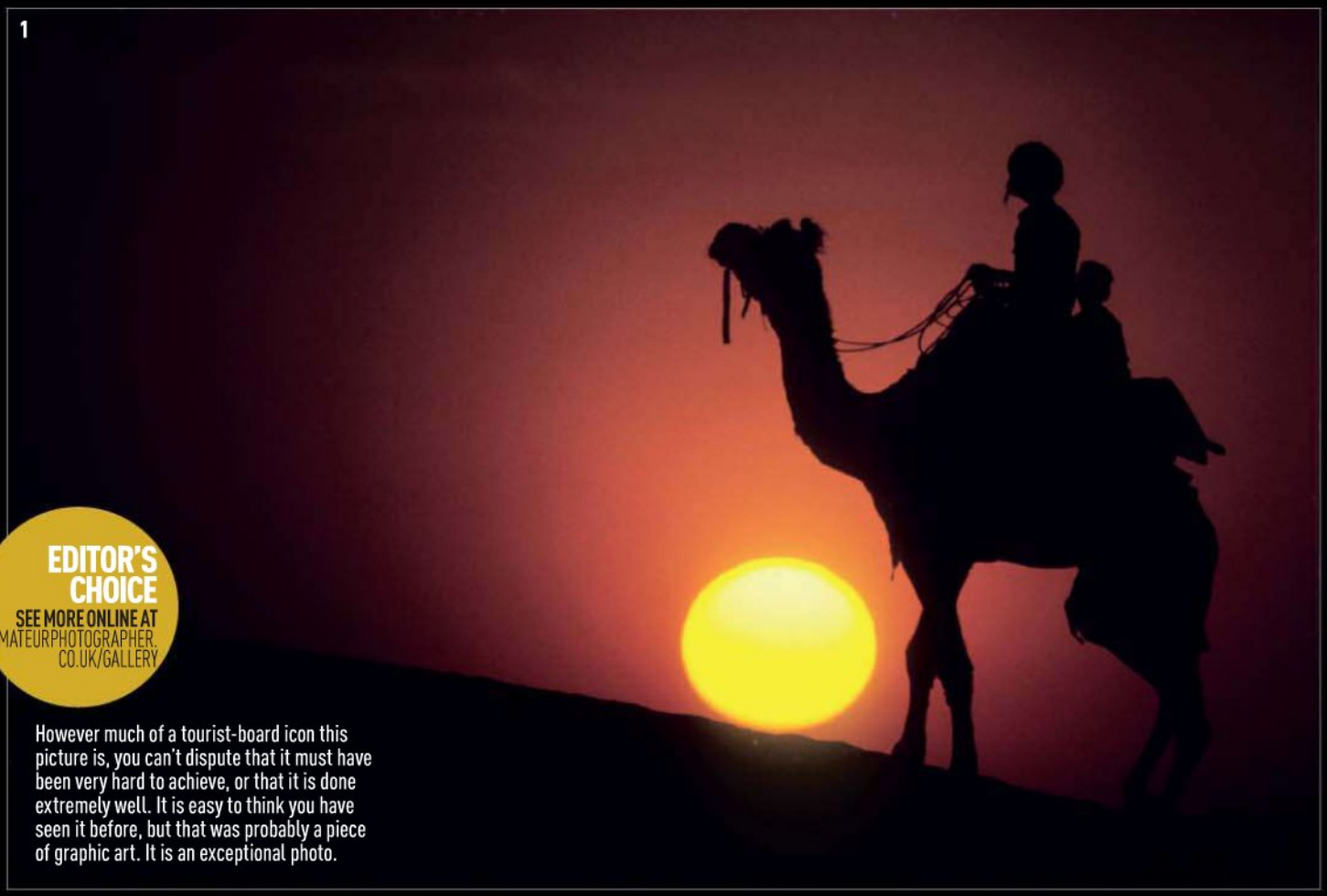
Glen Etive

4 The curious sunlit formation of cloud is echoed by the water streaming over the pink granite in the foreground
Nikon D3S, 16-35mm, 1/40sec at f/22, ISO 1000



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1



EDITOR'S CHOICE
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However much of a tourist-board icon this picture is, you can't dispute that it must have been very hard to achieve, or that it is done extremely well. It is easy to think you have seen it before, but that was probably a piece of graphic art. It is an exceptional photo.

2



3



Shivji Joshi India

Shivji started taking photographs in 1963 while studying for a post-graduate degree in philosophy. His favourite subjects are sand dunes, desert landscapes and desert life. 'The desert has its own inherent beauty,' he says. 'Every morning it has its new and fresh face. In the same way that we can't step twice in the same water of a river, one cannot repeat a shot of sandy ripples.' Shivji considers photography to be an excellent medium for connecting people and making them familiar with nature and the environment. In the future, he hopes to bring out a book on desert landscapes and the lifestyle of the people of the Thar Desert in Rajasthan.

Sun ball

1 This handheld image was underexposed by 1 f-stop to avoid camera shake, which produced the silhouette seen here
Pentax MX, Tamron 500mm mirror, 1/60sec at f/8, Kodachrome 64

Golden twilight

2 Shivji faced a challenge exposing in low light with the fixed aperture of f/8 – an issue he soon resolved by using a tripod
Nikon FM2, Tamron 500mm mirror, 1/15sec at f/8, Kodachrome 64, tripod

Ready for work

3 A low angle emphasises the elegant long neck of the camel. The L-shape of the composition against the sky is also interesting
Nikon D80, Nikkor 28-105mm, 125sec at f/5 ISO 100

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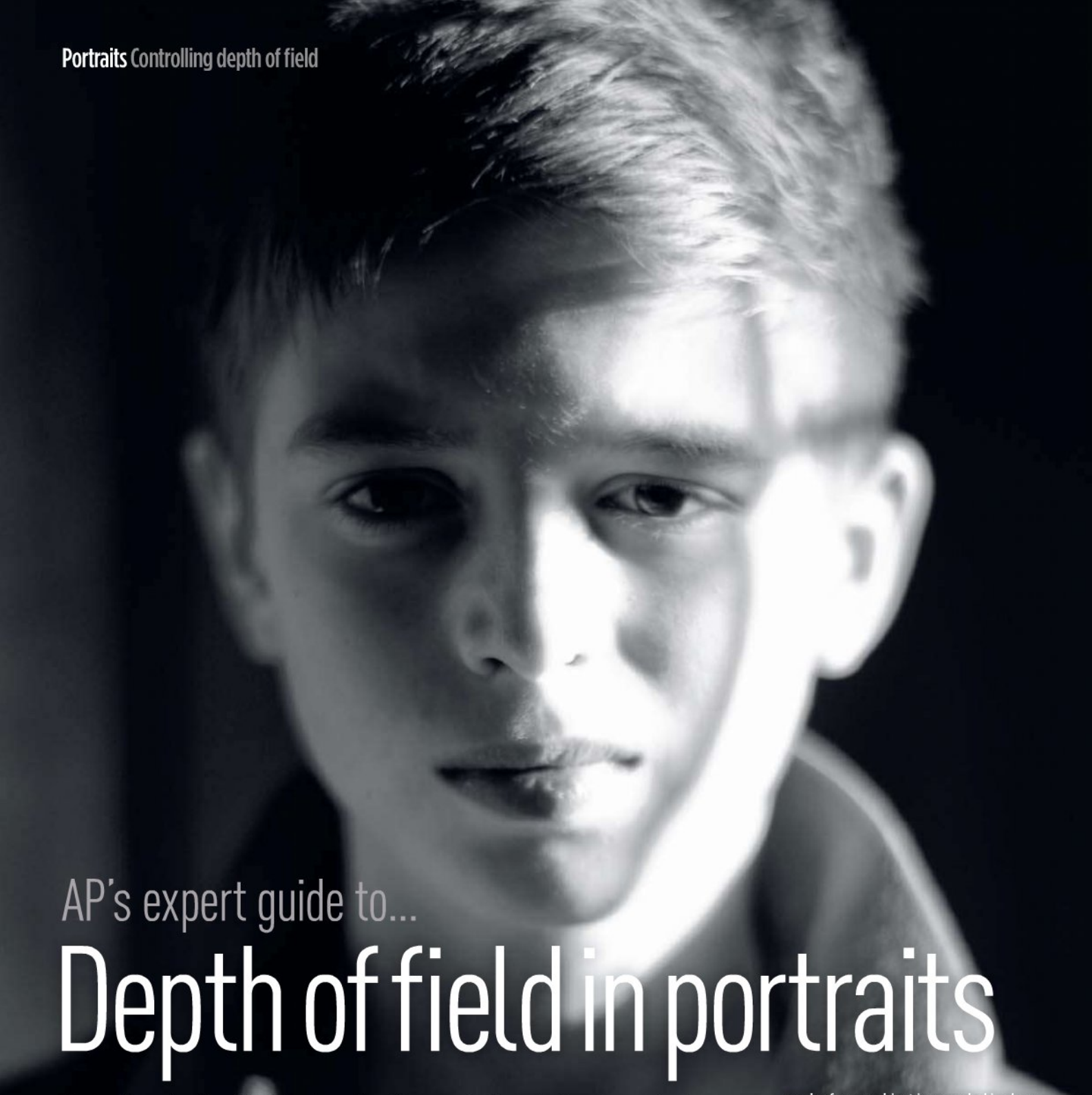


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AP's expert guide to...

Depth of field in portraits

Controlling depth of field when shooting portraits is just as important as it is for landscapes – only you usually need less of it. **Lee Frost** explains

HOW DO you decide which lens aperture to use when you're taking a portrait? Do you leave it to the camera and hope for the best? Do you pick an f-number in the middle of the range? Do you go as wide as you need to make sure the shutter speed is fast enough to prevent camera shake? Or do you always set your lens to its widest aperture?

Chances are, whatever rationale you apply, it probably has little to do with the one factor that aperture choice influences more than any other – depth of field. Depth of field refers to how much of your subject will be recorded in sharp focus and how much of it won't.

Landscape photographers consider depth of field all the time because achieving front-to-back sharpness is almost always necessary. Making sure that happens is not only down to choosing the right lens aperture for the focal length in use, but also knowing what distance to focus the lens on. With portraits the same applies but kind of in reverse, because instead of lots of depth of field, you usually, though not always, want only a little. That said, the same three factors – focal length, aperture and focusing distance – still apply and need to be considered because the combination you use will have a big influence on how much of your subject is recorded in sharp focus, which in turn will dictate the impact of the final image.

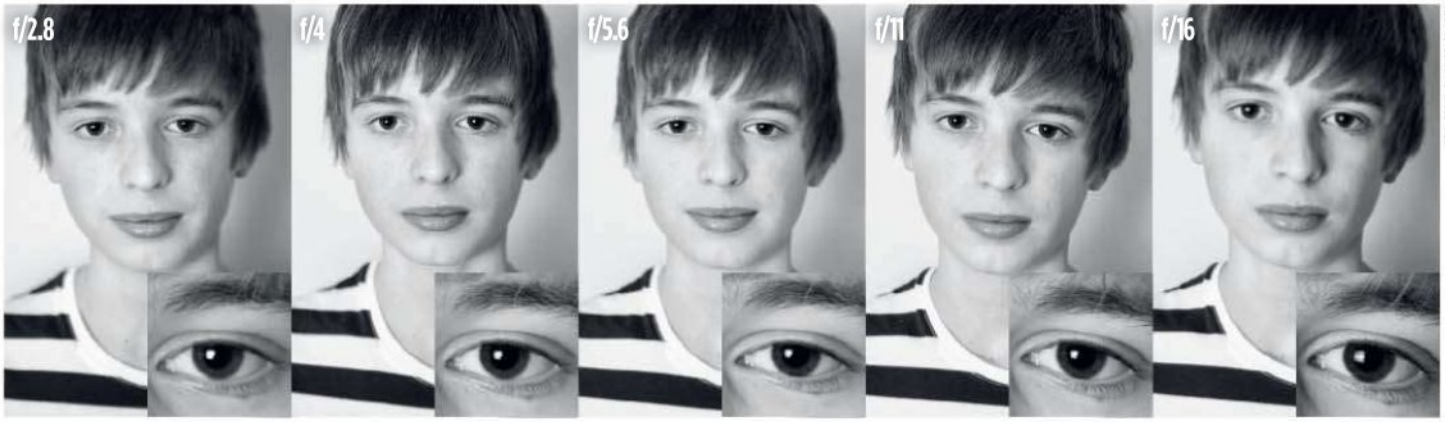
An 85mm f/1.4 portrait lens used wide open at f/1.4 gives minimal depth of field and a very pleasing bokeh

Focusing distance may seem more obvious with portraiture because your subject is standing in front of you, whereas with a landscape your subject goes on from the tips of your toes to infinity. However, it's not that clear cut, because as portraits are generally shot with short telephoto lenses from about 70–135mm set to wide apertures, depth of field is going to be limited. You therefore need to focus with care and precision – rather than letting your camera's autofocus system decide what to focus on.

EYES RIGHT

A good starting point is to obey the golden rule of portraiture and always ensure that the subject's eyes are sharply focused. The

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eyes are the 'windows to the soul', telling us a huge amount about the subject's mood and personality – if they're happy or sad, tired or bursting with energy, self-confident or shy. Eyes are also the first thing the viewer of a portrait looks at, just as they would if that person was standing in front of them. It's a natural reaction to make eye contact and we often do it without thinking.

If the eyes in a portrait aren't sharply focused our senses are jarred because it just looks and feels wrong! The end of the nose can be blurred, or the ears or the forehead, but soft eyes? No way!

You can break the rules, of course, and use unsharp eyes to add a sense of mystery and anonymity to a portrait, but if you do, it has to be a conscious decision and the effect should be obvious. The reality for most of us is that if we end up with unsharp eyes it's a mistake and it looks like a mistake.

Top: These five images were shot at a focal length of 70mm and show how depth of field increases as the aperture is stopped down

Above left: Canon EOS-1Ds Mark III, 70-200mm, 1/125sec at f/4, ISO 400

Above right: Canon EOS-1Ds Mark III, 50mm, 1/200sec at f/2.8, ISO 100

Making sure the eyes are sharply focused means focusing on them. I do this as a matter of course when shooting portraits, and I do it manually. Modern autofocus systems are good, but to ensure that the lens focuses on your subject's eye you need to have an active AF sensor over one of them, which may mean having to lock focus and then recompose the shot. And if the subject moves fractionally in the time it takes you to do this, the eyes may no longer be in focus. To avoid such a situation, I prefer to use manual focus even with AF lenses because I can compose, focus and fire rather than focus, compose and fire. I can also change the composition from frame to frame or respond to my subject changing position slightly while firing away so there's less chance of the eyes being rendered out of focus.

Do both eyes have to be captured in sharp focus? Not necessarily. If your subject is at an angle to the camera, so you can see both eyes but one of them is obviously closer to the camera than the other, it doesn't matter if the eye furthest away is out of focus – although the eye closest to the camera must be in focus. However, if your subject is more head-on to the camera, it tends to look odd if one eye is sharp and the other not quite because the viewer will look at both of them simultaneously.

You probably assume that if the subject is almost parallel to the camera, both eyes will automatically come out sharp because they're roughly the same distance away. However, if you're using a focal length of 100mm from close range to fill the frame with your subject's face and an aperture of, say, f/2.8, depth of field will be so shallow that while the eye you focus on is pin sharp, the other one may be slightly soft – and once you see that image

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Using minimal depth of field and focusing on the subject's eyes produces powerful, engaging portraits Canon EOS-1Ds Mark III, 85mm, 1/800sec at f/1.4, ISO 400

blown up on a computer monitor, the difference will be obvious.

One solution is to stop the lens down to a smaller aperture, such as f/4 or f/5.6, to increase depth of field so that both eyes are sharply focused. However, if you do, the background will also come more into focus and if it's distracting you may well solve one problem but create another. This is rarely an issue in a studio environment because you can make sure the background is unobtrusive so aperture size becomes almost irrelevant. If you're shooting against a plain backdrop you can stop down to f/11, f/16 or whatever you like, because the background itself won't be any less bothersome than if you shoot at f/4, but outdoors you have less control.

An alternative solution is to back away from your subject a little, but shoot at the same aperture. Depth of field increases as focusing distance increases, so if you're shooting on 100mm and f/2.8, you'll get more depth of field if you focus the lens on 1m than you will if you focus on 75cm, for example – not much, but enough to pull both eyes into sharp focus. A third solution, if you're shooting with a zoom lens, is to reduce the focal length. Depth of field increases as focal length is reduced, so

Top: Depth of field can be controlled by focal length and focusing distance. A 200mm lens at f/4 gives more depth of field than a 50mm lens at f/4 in this comparison

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A macro lens – in this case a 105mm optic – used at its maximum aperture will reduce depth of field to just a few millimetres

you'll get more depth of field at 70mm than you will at 100mm even if you leave the aperture and focusing distance unchanged.

These latter two approaches are useful when shooting handheld in low light because you may need to keep the lens aperture wide to maintain a decent shutter speed and prevent camera shake.

LESS IS MORE

More striking results are to be had when you start experimenting with minimal depth of field, so very little of your subject's face is recorded in sharp focus. Even more priority needs to be given to focusing on the eyes if you do this, because the risk of them not being sharp is greater than ever. However, the rapid fall-off in sharpness will make the eyes leap out due to the way they contrast with the out-of-focus areas of the face.

The two main controls at your disposal to achieve this dramatic differential focusing with conventional lenses are aperture and focusing distance – for minimum depth of field focus as close as you can and shoot at maximum aperture.

Focal length is less useful because maximum aperture and, even more so, minimum focusing distance, tend to increase as focal length does. So, you'll be able to achieve shallower depth of field at close quarters with a 50mm f/1.8 standard prime lens than a 70-200mm f/4 zoom at 200mm (see top left), because the 50mm will focus down to maybe 30cm whereas the telezoom may have a minimum focus of 2m, and depth of field falls off dramatically the closer you get to your subject.

A benefit of shooting at maximum aperture (see left) is that the depth of field you see when you look through the camera's viewfinder is the depth of field you'll get in the final image. This is because SLR lenses have an automatic aperture diaphragm that remains at its widest setting so the viewfinder image is nice and bright for focusing and composition, and the aperture only stops down to the f-number set at the moment of exposure. If you're shooting at maximum aperture, the aperture won't have any stopping down to do so what you see is what you get and if something looks out of focus, you know it will be out of focus.

To take this effect to the extreme, nothing beats a macro lens. With a minimum focusing distance of just a few centimetres – which is necessary to make a reproduction ratio up to life-size possible – and a wide maximum aperture around f/2.8, you can fill the frame with part of your subject's face and reduce depth of field to a few millimetres. Needless to say, accurate focusing is crucial.

Macro lenses with a focal length of 100-105mm are great for portraits because the slight foreshortening of perspective they produce is flattering to facial features, plus you get the added benefit of ultra-close focusing! What more could you want? AP

BOKEH

ALTHOUGH priority is generally given to the sharply focused parts of a portrait, the unsharp areas are also important because they can have quite an influence on the look and feel of the image. The term used to describe the way a lens renders out-of-focus areas is 'bokeh', and it differs from lens to lens, with some lenses having a nicer bokeh than others.

The shape of the aperture is perhaps the main factor influencing a lens's bokeh. When stopped down to an f-number beyond the widest (maximum), the aperture blades in most lenses form a polygonal shape and out-of-focus points are blurred into this shape. However, bokeh is more attractive when out-of-focus points are rendered as circles, so lenses with aperture blades that form a more softer sided shape when stopped down tend to produce better bokeh. For this reason, fast prime lenses designed with portraiture in mind, such as the Canon EF 85mm f/1.2L II, are designed with a more circular aperture diaphragm.

All lenses generally have a circular aperture diaphragm when set to maximum aperture because the aperture blades aren't required to form that f-number. Therefore, any lens will have a better bokeh when used wide open, so if you've ever wondered why the blurred parts of a shot look better when you use your lens at its widest aperture, now you know it's not only due to depth of field being reduced.

To see more images by Lee Frost, visit **www.leefrost.co.uk/about.asp**. To book a place on one of his workshops, email **info@leefrost.co.uk**

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

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SDXC cards have a theoretical capacity of up to 2TB, which is more storage than most of us have on our home computers. The latest Lexar Professional SDXC cards have capacities now up to 128GB. The cards are rated as Class 10 (10MB/s sustained), 133x and quote a minimum transfer speed of 20MB/s, which makes them ideal for still and HD video capture. As SDXC is a new format and uses exFAT instead of FAT32, not all cameras and operating systems are compatible – you'll need OS 10.6.5 on a Mac, and Windows 7, Vista Service pack 2 or the exFAT patch for Windows XP. Using the cards with unsupported devices will cause them to be reformatted to FAT32 and provide reduced storage.

We tested the 64GB card, and using the Lexar Multi-card reader it transferred 1GB of data in just over one minute. In a camera it lacks the fast maximum write speeds of some professional cards, but still delivers consistent speeds for video and huge amounts of storage. For their capacity these cards are very well priced, although if you're looking for speed in short bursts it's worth waiting for some of the faster UHS-1 cards. **Mat Gallagher**

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Black Rapid RS-7 £57

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BLACK RAPID straps are marketed as camera slings, and instead of sitting around your neck like traditional camera straps they fit across your whole body in much the same way as a satchel or sash. The strap then attaches to the camera via the tripod mount with a screw-in bolt and a clip.

The model we tested was the RS-7, which is a simple design allowing a range of accessories to be attached. On our strap we attached the Buck (£10.99), a small Velcro sheath that covers the quick-release buckle to stop someone easily undoing your strap; and the Joey-J2 (£25.99), a pouch with a Velcro flap just large enough for a smart phone, memory card holder or spare battery. The RS-7 is slightly more bulky than a traditional camera strap, but it has its advantages. It suits a DSLR and makes carrying for prolonged periods much more comfortable, especially if using large lenses and pro bodies. When it comes to using the camera it simply slides up the strap and back down again. Two clips can also lock the camera in place, should you want to avoid too much movement when walking. The strap can easily be worn under a jacket, too, which helps should you not want to draw too much attention to your camera.

With the accessories the total price is just shy of £100, which isn't cheap for a camera strap, but if you carry a heavy (and pricey) camera over your shoulder regularly it is worth the investment. **Mat Gallagher**

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Professor Newman explains...

How a camera 'sees' colour

AP's photo-science consultant **Professor Bob Newman** examines how digital sensors are able to render colour images

THE PURPOSE of a colour camera is to reproduce accurately what the eye sees in colour, so the first question we must ask is, how does the eye see colour? The human eye contains four kinds of photoreceptors: some are called 'rods' (from their shape) and are panchromatic or luminance receptors; the other three types are 'cones' and detect colour. What they do, more accurately, is respond to different frequency bands in the electromagnetic spectrum.

The eye responds to electromagnetic radiation, or 'visible' light, over a frequency range of about 400–790 terahertz (400–790 million million cycles per second), or 390–750 nanometres in wavelength (a nanometre is a millionth of a millimetre). Fig 1 shows a graph giving the response of the three types of cone. The 'short' wavelength cones (S) respond as in the blue trace, the 'mid' wavelength cones (M) respond as in the green trace and the 'long' wavelength cones (L) respond as in the red trace. Every colour we see is the result of the brain's interpretation of a different combination of the response of these three types of cone. In particular, if two different light sources stimulate the same response, we will see them as the same colour, even if they are completely different in actual wavelength. This is very possible. As we can see, although these are commonly called 'blue', 'green' and 'red' cones, none of them responds exclusively to a single waveband of light. The outcome is an effect called 'metamerism', whereby different colours are seen as the same (more of which later).

REPRODUCING THE EYE

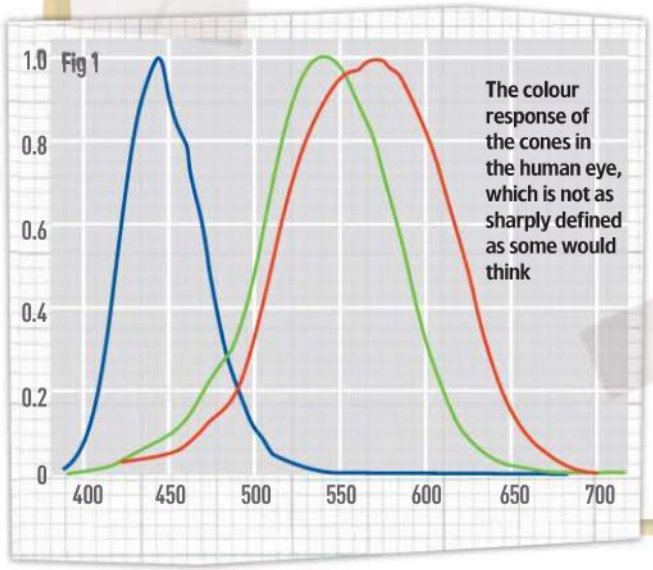
The way to make a colour camera is to reproduce the colour response of the three types of photoreceptor in the eye. This can be done by placing colour filters in front of a panchromatic sensor. Fig 2 shows the effect of this. The black line shows the response of the raw sensor, while the blue, green and red lines show the response of the sensor with blue, red and green filters placed in front of it. The red, green and blue filters allow just that colour light through to the sensor, but in doing so they much reduce its sensitivity. However, they do at least allow the sensor to be colour selective. Notice, though, that the combined response of the filter and sensor doesn't match that of the eye, due to the native response of the sensor, which droops at the red end of the spectrum. This needs to be adjusted in development by boosting the red more than the other colours.

What is needed is not a sensor that recognises red, green or blue, but one that can sense all three and distinguish between them. This can be achieved by mimicking the human eye, using a mix of individual red-, green- and blue-sensitive photoreceptors. An easy way to do this is to take a monochrome pixel array and overlay different pixels with different coloured filters. These filters can be integrated into a sheet fitting over the sensor called a colour filter array (CFA) to make production quick and economical (see Fig 3). The next question is, how should those colour-sensitive pixels be arranged most effectively?

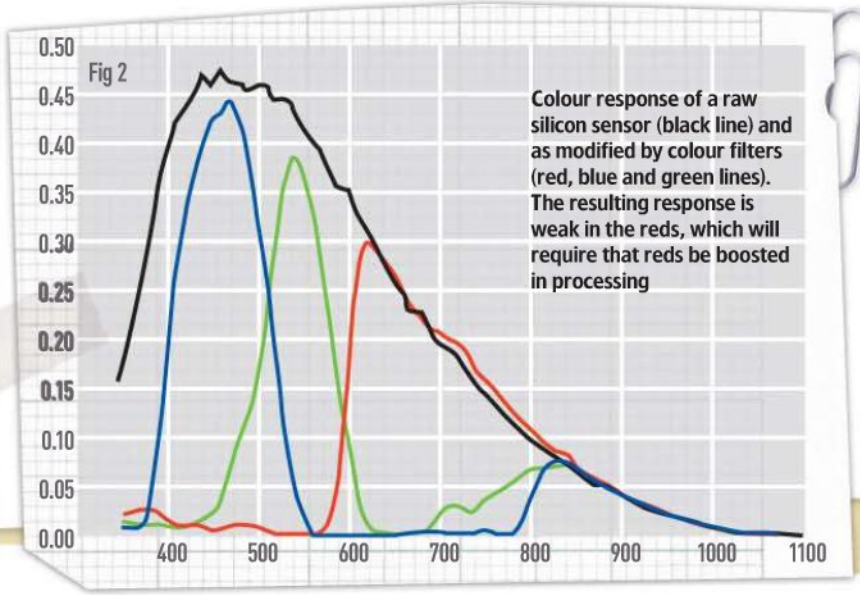
THE BAYER FILTER ARRAY

Although there are alternatives (see box, opposite), the most usual filter array is, like many brilliant ideas, deceptively simple. Remember, pixels are square, so a regular pattern of three different colour pixels will leave a spare space. The solution as to what to do with this spare space was invented by the eponymous Dr Bryce Bayer of Kodak in 1976, which was to fill the space with an additional green pixel so that the array has twice as many green pixels as red and blue ones (see Fig 4A, opposite). Why is this a good idea? Until now, our discussion has concentrated on the cones, the colour-sensitive receptors. But what of the rods, the luminance sensors? The eye contains about ten times as many rods as cones, and each rod is about 100 times as sensitive as a cone. Thus our luminance vision has both greater resolution and sensitivity than our colour vision. However, the rods are actually more sensitive to blue/green light than they are to red or blue light, so our luminance vision is more sensitive to green. By doubling up the green pixels, the Bayer pattern sensor gives a resolution boost where it is needed, in the green (luminance) channel. Separated out

'The way to make a colour camera is to reproduce the colour response of the three types of photoreceptor in the human eye'



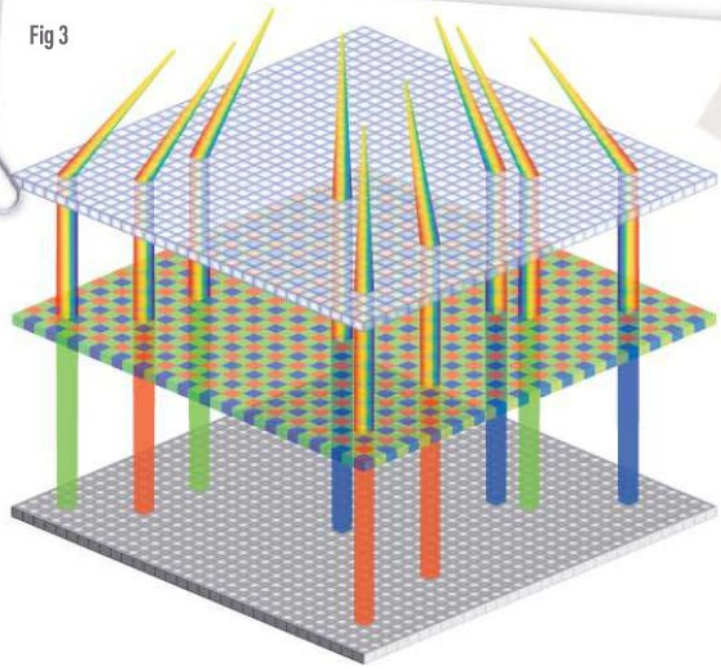
The colour response of the cones in the human eye, which is not as sharply defined as some would think



Colour response of a raw silicon sensor (black line) and as modified by colour filters (red, blue and green lines). The resulting response is weak in the reds, which will require that reds be boosted in processing

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Fig 3



Components of a Bayer colour sensor. At the bottom is the silicon chip, the light-sensitive part. In the middle is the colour filter array (CFA) and at the top is the microlens array. The top two are organic (plastic) components. Shown here in exploded view, in production they are tightly sandwiched together

we see the red, blue and green arrays in Figs 4B, 4C and 4D (see box, right).

If we look at the individual arrays, the red (Fig 4B) and blue (Fig 4C) are sampled at twice the raw pixel pitch – every other pixel vertically and horizontally. Meanwhile, the green (Fig 4D) is sampled more frequently – every pixel in each of the diagonal directions – leading to an effective sampling rate of 1.4x the raw pixel pitch. Thus the Bayer array samples the more important luminance component more frequently than the red and blue.

DEMOSAICING

To generate a full-colour image file of the same pixel count as the original, the raw file containing the red, blue and green pixel values at each pixel location needs to go through 'demosaicing'. There are many different methods, all of which try to find a balance between resolving the detail and introducing artefacts. The simplest is to take the value of the red, green and blue pixels to the output pixel location. This isn't the best method for achieving the best resolution or avoiding artefacts. A better approach is to separately interpolate (or 'upres') the red, green and blue arrays to the required size using a good interpolation technique, such as bicubic or sinc interpolation, and then merge them into an RGB array. There are also more sophisticated methods that try to produce an estimate of the more local variations in the image for a more precise interpolation or one with fewer artefacts. These include 'variable number of gradients', 'pixel grouping', 'adaptive homogeneity-directed', 'alias minimisation', 'zipper elimination' and a few others. The choice of demosaicing method can make a lot of difference to the appearance of the processed file.

The second demosaicing process is compensating for the differences between the colour filters and eye responses. This is done by scaling the raw values to get the correct relative brightnesses for all three colours and subtracting out scaled values for the other components that the filter lets through but shouldn't. For instance, some cameras have a red filter that is more yellow (lets through green as well). To correct this, some value taken from the green channel must be subtracted out. The end effect of 'weak' colour filters is increased chroma noise, since the filters require each colour value to be multiplied more to get the correct colour in output.

GETTING IT WRONG

The big advantage of the RGB Bayer filter is that the dyes used for the filters can be crafted to quite accurately match the colour response of the eye. The consequence of filters that do not match is a problem called metamerism, whereby objects of completely different colours appear to be the same in the final image. Metamerism cannot be processed out, since it is the result of two different colours producing the same RGB response. As far as the camera or processor software is concerned, the data is exactly the same and there is no way of distinguishing between them. Thus, metamerism, or freedom from it, is an important figure of merit for a colour sensor system. The combination of the total range of red, green and blue values a camera can distinguish produces the colour range of that camera. Coupled with the response of the filters and the corrective processing software, this yields the colour gamut that the camera can record. For processing, this is generally mapped into a defined representation of colours, called a colour space – sRGB and Adobe being ones commonly used. Not all cameras can reproduce all the colours in any given colour space, and sometimes they can record colours not defined in that colour space. AP

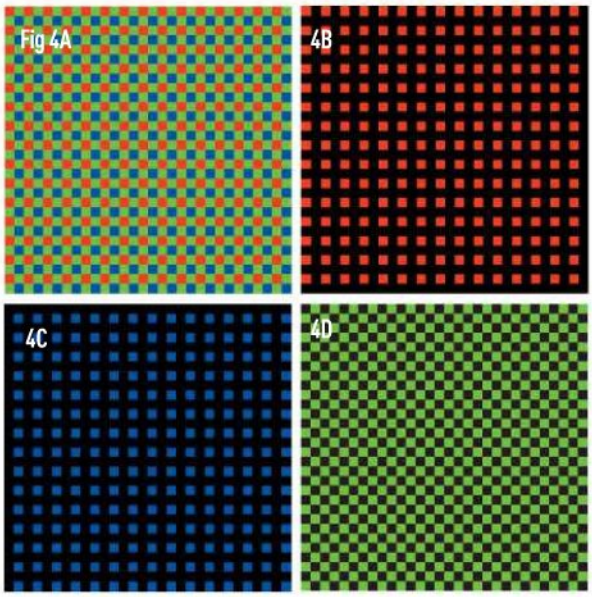
FILTER ARRAYS

The Bayer colour filter array is easily the most common arrangement found in a digital camera, but there are others. For instance, some early cameras used cyan-magenta-yellow and, more recently, Sony replaced one of the green arrays with an 'emerald' or cyan one, and Kodak has replaced it with a white one. The intent is to make the filter pack more transmissive by filtering out less light. However, chroma noise is increased and so too is metamerism, since the characteristics of the red, green or blue components can be less accurately matched to the eye response.

The second alternative is a tri-pack system, which measures red, green and blue at each location. These include the three sensor systems found in top-end video cameras that put a colour selective beam splitter behind the lens, and the Foveon sensors that use the differential penetration into silicon of different energy photons to construct stacked blue, green and red photoreceptors.

Both suffer from poor metamerism, since the filters match the eye response poorly. The tri-sensor system is bulky and expensive, and at best captures three times the light of a Bayer filter. Given that three times the sensor area is 1.7x linear, it is akin to making an APS-C-format sensor full frame. So far, Foveon engineers have not been able to design a tri-pack sensor with favourable noise and dynamic range properties compared to a conventional Bayer sensor.

Finally, there is Fujifilm's Super CCD. Although popularly believed to have octagonal pixels, its most common form is simply a Bayer array rotated through 45° and has the same colour characteristics.



4A: The combined Bayer filter array. 4B and 4C: Red and blue sub-arrays sample at twice the raw pixel pitch in both directions. 4D: Green (luminance) samples twice as frequently; the alternate row arrangement shares the extra resolution between vertical and horizontal directions. The result is that luminance is sampled at 1.4x the pixel pitch



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

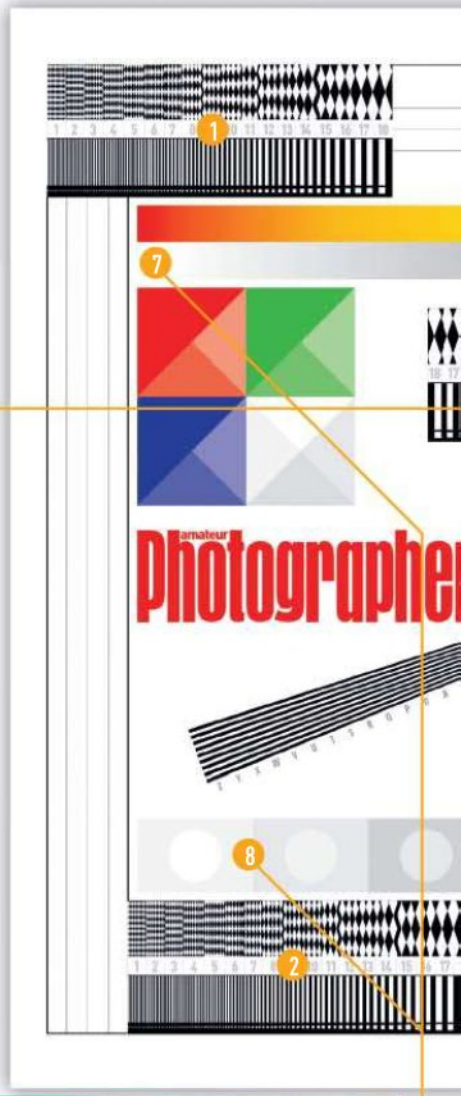
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How to use your free test chart

CHECKING FOR VIGNETTING

Vignetting will usually show at the largest apertures and when a zoom lens is at its shortest focal length. Often the same images used to establish the sharpest aperture can also be used to find out at which aperture vignetting becomes no longer noticeable. Examine the edges of your test images and see if they are noticeably darker at larger apertures. You will need to make sure that the image is evenly lit all the way across as uneven lighting may also give the appearance of vignetting. If a visual check is inconclusive, use your image-editing software Color Picker tool to see if the white areas are darker at the edges than at the centre.

Richard Sibley explains how to use the AP test chart, free with this issue. The AP test chart will allow you to test your camera and lenses for sharpness, resolution, distortion and vignetting, as well as helping calibrate your camera's colours. All this new information will help you make more informed decisions that will result in sharper, more accurate photographs



SETTING UP THE CHART AND YOUR CAMERA

To get accurate results, it is important to set up your chart and camera correctly. The test chart should be placed completely flat against a wall. To ensure this, either pin or tape each corner down tightly. In terms of lighting the chart, ambient room light, daylight or even specialist photo lights can be used. The most important thing is that the chart is brightly and evenly lit from one side to another.

With your chart set correctly against the wall, mount your camera on a tripod, positioned at such a distance from the wall that the chart fills the entire frame. The test chart features resolution bars in each of its corners, with the top left and bottom right bars (1) for cameras with a 3:2 aspect ratio, and the bottom left and top right bars (2) for cameras with a 4:3 aspect ratio. When the camera is correctly positioned, the very corners of the appropriate pair of bars should sit in the corners of the image frame. To help make sure that the chart and camera are positioned as precisely as possible, use a hotshoe bubble level or an in-camera level to ensure that the camera is perfectly perpendicular with the chart. The tripod can then be moved up and down or back and forth to position the camera correctly, with the central AF point over the centre target (3).



WHITE BALANCE AND EXPOSURE

With the camera now correctly positioned, you are ready to adjust the white balance and exposure settings. While the default tungsten, daylight or AWB settings may be fine, for absolute accuracy it is best to set your own custom white balance. Hold a piece of white paper or a grey card in front of the chart from which to take a reading.

As a large portion of the chart is white, most cameras' evaluative exposure settings will underexpose the chart. Use the EV compensation to add anything between +0.3EV and +1.3EV to correct any underexposure. Keep an eye on the image histogram and set the camera to expose so that the highlights in the image stop just before they become completely white.



The gradients above show how making slight colour alterations in-camera can produce more realistic colours

IN-CAMERA IMAGE ADJUSTMENT

Nearly all cameras come with different image styles that can be applied to JPEG images. While most of us know the difference between a vivid and neutral style, it can be useful to understand how the other picture styles work. One way to do this is to photograph the test chart using the same exposure settings, but changing the different image styles. By looking at the coloured and black & white blocks and gradients, it is possible to see exactly how colour and contrast are affected by each different style. For example, a portrait setting may increase the saturation of all colours except skin tones, which can be found on the right of the chart (9).

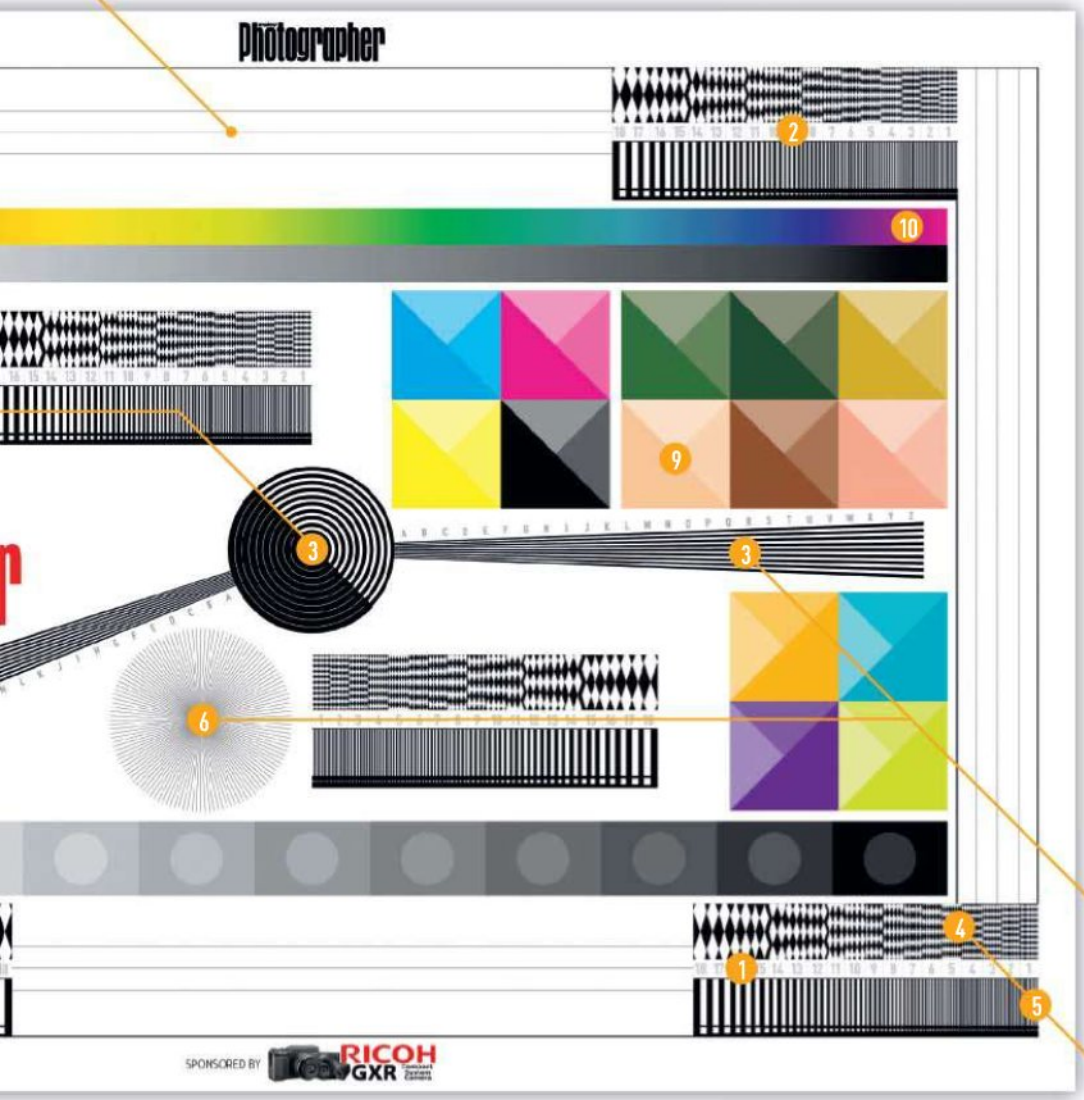
Contrast may also be affected, so look at the greyscale gradient (7) and see if any areas have become darker or lighter. This can also be assessed using the black-to-white blocks at the bottom of the chart (8). Once you know how a particular picture style affects the contrast and colour of an image, it makes it easier to adjust that style to suit your own taste. For example, you can decrease the saturation, but increase the contrast slightly to keep colours looking natural while still adding some punch to an image.

It isn't just colour and contrast that can be adjusted; most picture styles also allow sharpness to be altered. Using the resolution bars (3) you can see by exactly how much the sharpness can be increased in-camera before edges begin to look artificial.

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CHECK FOR CURVILINEAR DISTORTION

One of the more obvious things that can be tested is curvilinear distortion. If it is present in a lens, it will be noticeable when you are trying to align the chart. Use the lines along each side of the chart to establish the true extent of any barrel or pincushion distortion. Knowing this will help you work out which focal lengths are best avoided when using your zoom lens in order to prevent distortion. For more details on how to do this, see our article on correcting lens distortion in AP 19 March.



UNDERSTANDING YOUR CAMERA'S COLOUR

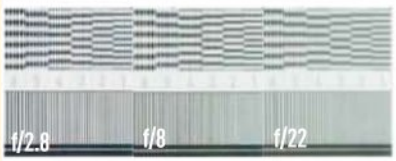
It is not only when editing in-camera colour profiles that AP's test chart can help you adjust your camera's colour rendition. Although manufacturers' proprietary software may take in-camera JPEG settings into account when converting raw images, most third-party software doesn't. By loading raw images of the AP test chart into third-party raw-conversion software, such as Adobe Camera Raw, you can see exactly how your camera and software handle certain colours.

Knowing how your camera and software render raw colour data makes it easier when you begin editing your images. For example, if you know that your camera always produces a slightly red skin tone, it is easy to desaturate the red hues slightly when editing portrait images. Similarly, if the greens are naturally a little too dull for landscapes, you can find out how much they need to be lightened and saturated to give them some punch.

If your camera and monitor are perfectly calibrated, and the test chart has been shot under a bright, even light, a good camera should be able to render all the colours in the chart almost perfectly. Look at the colour gradient at the top of the chart (10) and check to see if there is any banding or blocks of colour. Try adjusting the brightness, contrast and individual colour channels to maximise the colours shown in the colour gradient. This will give you some idea as to how to edit images to produce the most realistic colours.

FINDING THE SHARPEST APERTURE

To find your camera's sharpest aperture, simply photograph the test chart at every full f-stop available. Once you have done this, open all the images at full size in image-editing software. Look at the centre target (3), the centre resolution bars and diamonds (4), the resolution bars (5) and the moiré pattern checker (6), all of which should display any differences in sharpness at the varying apertures.



Use the resolution bar to find out the aperture at which an image is sharpest

CHECKING EDGE SHARPNESS AND RESOLUTION

While it is possible to see differences in resolution with the chart filling the entire viewfinder, for more telling results photograph the chart so that it fills only one quarter of the frame. To do this, ensure one corner of the chart is in the corner of the frame, while the opposite corner is in the centre, over the central AF point.

If you are shooting with a 3:2 aspect ratio, put the top left corner of the chart in the top left corner of the frame with the bottom right corner in the centre. Alternatively, if your camera has a 4:3 aspect ratio, place the top-right corner of the chart in the top-right corner of the frame with the bottom-left corner in the centre. Now photograph the chart at the sharpest aperture of your lens and compare the resolution bars in the corner with those in the centre. Use the numbers written alongside the diamond and bar charts to record the last point at which the lens remains sharp in the corner and at the centre.



By photographing the chart so that it always fills one quarter of the frame, it is possible to test the edge sharpness and resolution of any lens, regardless of focal length, enabling you to compare the sharpness of a 28mm optic with a 300mm lens, or even to see if there is any loss of detail when using a teleconverter. You can also test the resolving power of a zoom lens at different focal lengths to find the point at which it is sharpest. Combine this with a test for the sharpest aperture and you will be able to find the best settings for taking the sharpest pictures possible.



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in association with Amateur Photographer, What Digital Camera and the SPI

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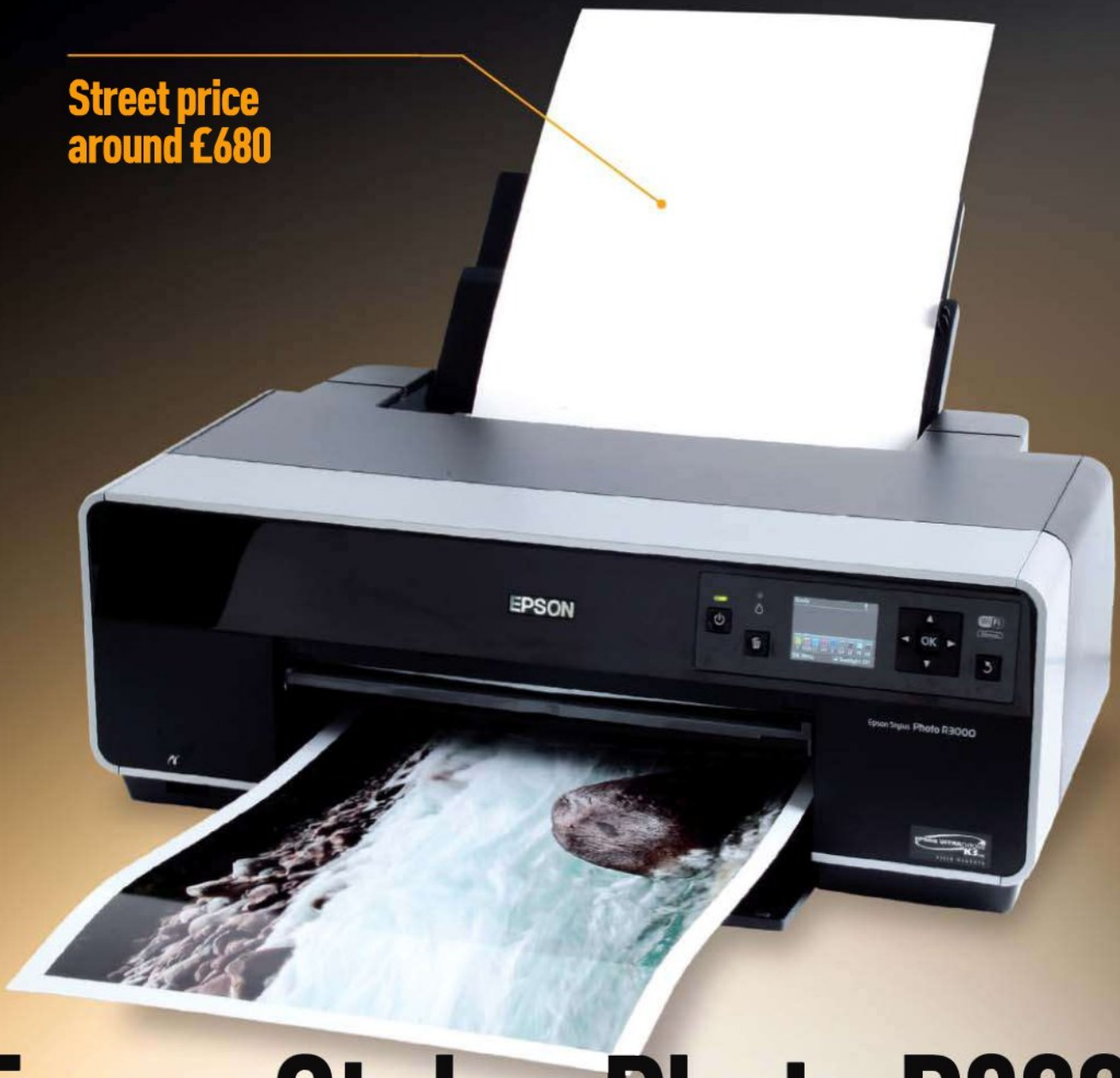
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Epson Stylus Photo R3000

Richard Sibley finds out what the Epson Stylus Photo R3000, the latest in a well-established and highly regarded line of Epson A3+ printers, brings to the range



MOST photographers have pictures they are proud of and would love to display as prints larger than A4. Although bigger isn't always better, improved imaging sensors and increased resolutions mean that enthusiast photographers are more confident enlarging images to A3 and beyond to really show off and appreciate their detail.

There is no denying that being able to print large A3+ images at home is still a luxury, but it is also true that larger format inkjet printers, once the preserve of the professional, have entered the domain of the enthusiast. In fact, recent years have seen a flurry of A3+ printers.

The Epson Stylus Photo R3000 is the latest in the company's well-established range of A3+ printers, which includes the Stylus Photo R1900, R2400 and R2880. Some of these are regarded as among the best A3+ printers of their time, which leaves the new R3000 with a lot to live up to.

The Epson Stylus Photo R3000 prints onto A3+ sized paper, art paper and poster board

FEATURES

Like its immediate predecessor, the R2880, the Stylus Photo R3000 uses a set of nine Epson UltraChrome K3 pigment-based inks: cyan, magenta, yellow, light cyan, vivid magenta, light black, light light black, photo black and matte black. With the enthusiast photographer in mind, the array of different black cartridges is intended to produce smoother black & white images, while the vivid magenta and light cyan inks are meant to improve the colour gamut of the machine to reproduce more lifelike colours. The cartridges are larger than those for the R2880, holding 25.9ml (R3000) rather than 11.4ml (R2880) of ink, but with a cost of £24.35 and £11.06 respectively, there is only a difference of 7p per millilitre – 96p compared to £1.03. So while you may have to change cartridges less frequently, there is only a slight difference in the cost per print.

Most of the R3000's specification matches that of the R2880. Both use an Epson Micro Piezo print head featuring 1,440 nozzles, with

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180 nozzles for each colour ink. The R3000 also has the same vari-droplet size technology, with a 3pl minimum droplet size. This print-head technology is able to produce a print resolution of 5760x1440dpi, which is again identical to the R2880.

Connectivity has been improved on the R3000 with it having a network socket and built-in Wi-Fi, as well as USB 2.0 compatibility. The added connections make it easier to print images wirelessly and to share the printer among different computers in the same building.

The real differences between the R3000 and its predecessor lie in their build and how they handle the printing of images.

BUILD AND HANDLING

The Stylus Photo R3000 owes much of its design to the larger Stylus Pro 3880 A2 printer – it has the same box-like shape with sleek, rounded corners and a top surface that lies flat when not in use. The R2880 has curvier lines, but there is little difference between it and the R3000 in terms of their dimensions and consequent 'footprint'. The R3000 may *appear* wider than the R2880 but, at 627mm, its width is actually the same, while when not in use, the R3000 is a mere 14mm taller and 47mm deeper. Therefore, it takes up about the same space on your desktop.

The next noticeable upgrade is to the LCD panel on the front of the R3000, which is now full-colour rather than the two-tone screen of the R2880. Most of the basic maintenance features, such as head cleaning, can be selected from this menu,

Facts & figures

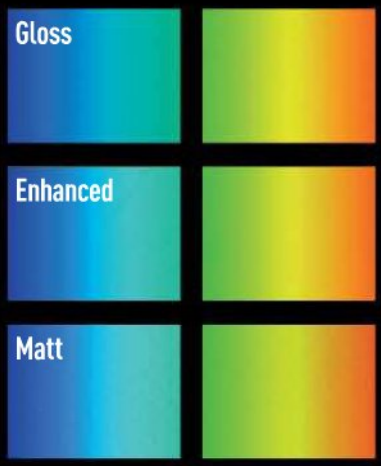


RRP	£699.99
Max print size	A3+
Resolution	5760x1440dpi
Min droplet size	3pl
Print head	FINE print head
Ink system	Epson UltraChrome K3 9-colour pigmented ink (cyan, vivid magenta, yellow, light cyan, vivid light magenta, light black, light light black, photo black, matte black), 9 slots
Interface	USB 2.0 Hi Speed, PictBridge, Network, Wi-Fi
Dimensions	616x369x228mm (closed)
Weight	Approx 15kg

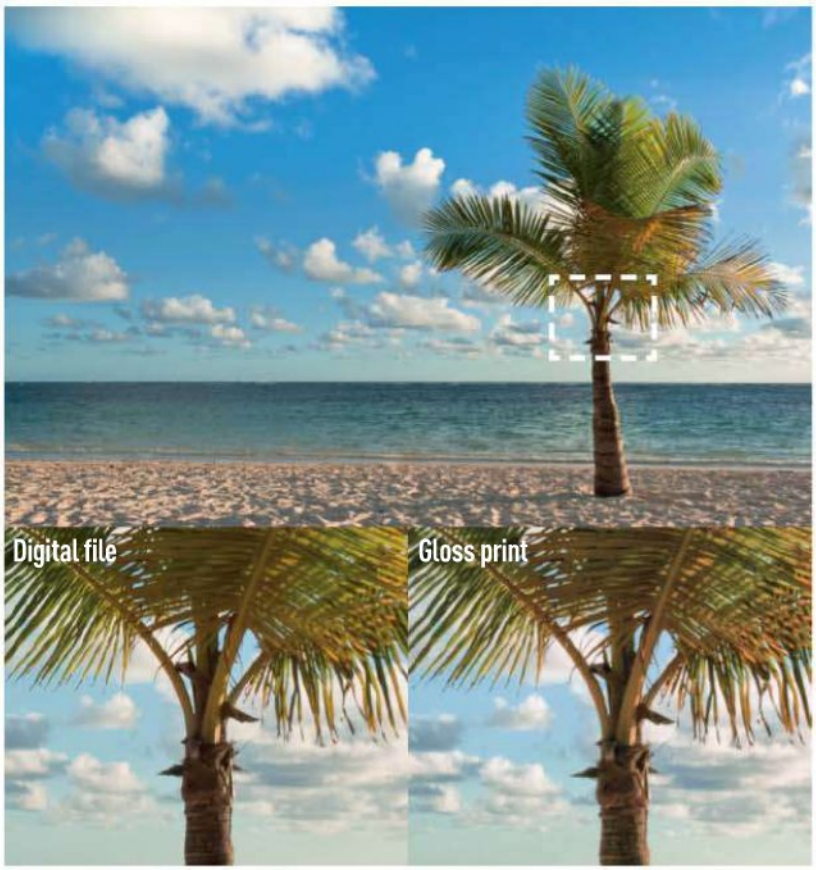
Epson (UK) Ltd, Westside, London Road, Hemel Hempstead, Hertfordshire HP3 9TD. Tel: 0871 423 7766. Website: **www.epson.co.uk**

COLOUR CHART





The colour reproduction from the Epson Stylus Photo R3000 is very good, almost matching our test chart perfectly. There is a slight banding of cyan when printing on matt paper. This becomes more apparent when using the Photo Enhance option with the Epson printer driver. Reproduction on gloss paper is excellent, with only a slight narrowing of the yellow band



Printing using the Photo Enhance setting within the Epson software tends to increase contrast and saturation a little, but still produces a good result

and it is also used to switch between the use of the matte black and photo black ink cartridges. An advantage of a full-colour screen is that you can quickly see the levels of each colour of ink remaining, and far more clearly than with the simple two-tone LCD of the older printer.

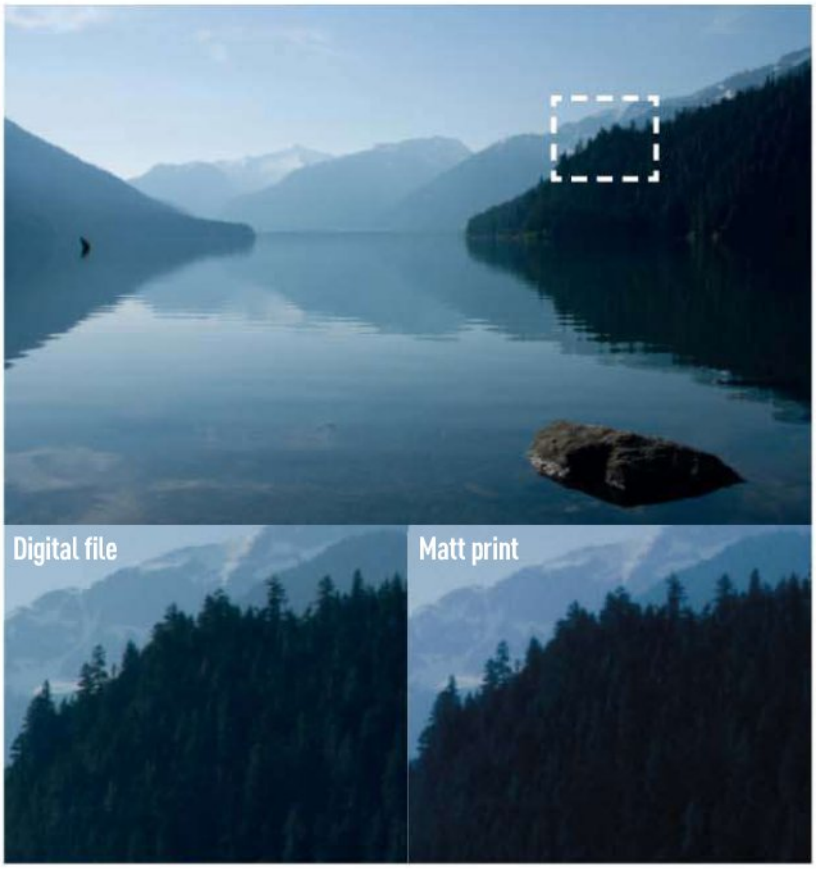
Another beneficial change is the ability to load thicker paper or card through the front of the printer, which, because it does not require extra room for loading it, saves space at the rear of the machine.

Instructions are given on the LCD screen when you load thicker paper or card using the front loader. It took a few attempts to get used to the process and exactly how far to push the paper in, but it is fairly straightforward. Loading thicker paper from the front is more time-consuming, but ultimately much more convenient.

However, the change of most interest to photographers is the new cartridge bay that holds all nine cartridges. It goes some way towards addressing an issue arising from the design of the R2880's ink head. The older model holds eight cartridges above it with the two black inks sharing a single compartment, which requires them to be changed whenever the paper type is switched between glossy and matt. Not only is this time-consuming, but it also wastes small, but expensive, amounts of ink.

Epson has solved the problem by giving

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Printing on the Epson Cold Press Bright matt paper produces deep blacks with edge detail still intact

'If you are going to be using Epson paper and inks, you should feel confident leaving the printer in charge of colour management'

the R3000 a separate compartment to hold all nine ink cartridges, including both black inks, at the same time. The ink is then pulled from the cartridge and delivered to the ink heads through small tubes, in much the same way as in the more expensive professional 3880 printer. Using such technology in a home printer is, in theory, a great idea because it avoids all the costly rigmarole as described with the R2880. It should also save time, as all that is needed to select the required black ink is a few presses of the buttons on the front of the printer. There is, however, a major flaw in the design.

While the printer now has space for all nine cartridges, it still has only eight different inkjet nozzles on the print head. This means that the same nozzle is used for both the photo black and matte black inks, and switching cartridges takes around 1min 30secs. This is because the delivery tubes, head and nozzle must be drained of one black ink before the other can be used. So while the cartridges must no longer be physically changed over, the use of the same delivery tube and nozzle means the switching process takes almost as long and wastes almost as much ink.

PERFORMANCE

Once again, the print times are almost identical to those of the R2880. A full-size A3+ image, printed at 5760dpi, took 9mins 50secs from pressing 'Print' on-screen to finish. Around 1min was accounted for as the time it took to send the image to the printer. This will, of course, vary from computer to computer and will also depend on the method of connection used.

Changing the resolution to the more standard 1440dpi slashes the time taken by almost half, with a full A3+ image taking just 4mins 40secs from pressing print. You would expect there to be a huge difference in image quality, but with the two prints held at arm's length there was no visible difference. Even when scrutinised under a loupe, it was difficult to see anything significant. If you are producing prints for a competition or exhibition it is worth printing at the maximum resolution, but for most images the standard photo setting will be more than adequate.

Using the correct ICC colour profile in Photoshop produces excellent results, matching the image shown on-screen. Interestingly, leaving the Epson software to handle the colour management produced almost identical results. If you are going to be using Epson paper and inks, you should feel confident leaving the printer in charge of colour management, knowing that the results will be excellent.

Turning on the Photo Enhance option, found in the printing driver software, does make a difference. Our printer test chart image shows there is an increase in the saturation of red colours, while cyan colours become bluer. The yellow band is also increased to encompass a wider range, and there is an overall increase in contrast.

With three black ink cartridges in use at any one time, you would expect the R3000 to produce excellent black & white prints – and it does. Gradations are smooth, with no signs of banding or posterisation in either matt or glossy prints.

Using Epson's Cold Press Bright photo paper was perfect for matt images, with prints having a good overall level of contrast that was only a little less than when making prints using Epson Premium Gloss paper. This is due to the paper's ability to retain maximum saturation, including that of the matte black. Blacks printed on matt paper had a good density, which is great news for photographers printing large black & white images on fine-art printing papers.

Overall, the colour gamut produced by the R3000 is very good. Our test print shows a slight yellow banding, and there isn't much of a gradient between cyan and light blue but, in general, colour reproduction is very good.

Bronzing isn't evident in the blacks when viewing prints at an angle but, when printing on glossy paper, pure whites do have a slightly different reflectivity due to there being no ink placed on the paper. This is only really noticeable when reflection of lights are visible on a print, and when viewing at an angle; it isn't a real problem when images are hung on a wall and viewed straight on.

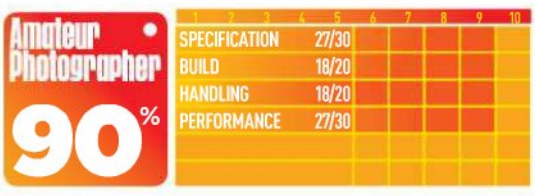
Like its predecessor, the Stylus Photo R3000 produces excellent prints that match those from a good professional lab. AP

Verdict

DUE TO the expense involved, buying an A3+ printer is a big decision for any enthusiast photographer and, at £699.99, the Epson Stylus Photo R3000 is by no means cheap. However, it does produce A3+ prints quickly and to an extremely high quality. So if you are serious about displaying your work, and you are happy to stretch your finances, the R3000 would make an excellent investment.

That said, I do feel that Epson has erred by not including a ninth ink path, which would have allowed the photo black and matte black inks to be swapped quickly and without waste. No doubt the company will address this in the future.

In terms of print quality, I can't really fault the R3000. Even left to its own devices, it produces excellent prints that match the on-screen image. The R3000 is therefore a superb choice, although the earlier R2880 shouldn't be overlooked. It uses much of the same technology and also produces superb prints, but is around £130 cheaper.



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AskAP

Let the AP team answer your photographic queries



The Nikon D7000 fitted with the Nikkor 45mm f/2.8P lens

MANUAL AND ELECTRONIC

Q I enjoyed Richard Sibley's article on pancake lenses (AP 26 March), but was curious about the Nikkor 45mm f/2.8P lens that featured in the piece. Despite being a manual lens, it has electronic contacts so that aperture information can be communicated with the camera. Are there any other Nikon manual-focus lenses that also have electronic contacts so they can be used with automatic exposure modes on modern DSLR cameras? **Neil Winters**

A I spoke to Gray Levett, of Grays of Westminster (www.graysofwestminster.co.uk), who kindly lent us the Nikkor 45mm f/2.8P lens featured in the article. He told me: 'Nikon had a 500mm f/4P Nikkor IF-ED optic in its manual lens range, and produced, to special order, the 1,200-1,700mm f/5.6-8P Nikkor IF-ED, which was the Godzilla of all manual-focus Nikon lenses. We had one here briefly and, if I remember it correctly, it cost £53,000. Its specification is: focal length 1,200-1,700mm, aperture f/5.6-f/8, lens construction 18 elements in 13 groups (3x EDs), weight 16kg, dimensions 237mm diameter x 880mm long (overall), filters 52mm rear drop-in. It was designed to cover an American baseball field, or baseball diamond as it is sometimes known. **Richard Sibley**

INCREASING THE SIZE

Q I know it's not very discerning, but I've been enjoying using my iPhone to shoot everyday objects recently, chiefly because of apps like the Hipstamatic, which give me the same level of unpredictability (and fun) as my Holga toy camera. I am at the stage now where I'd like to print some of these pictures, but the file sizes from the iPhone 3GS are not very large, especially when the app has cropped them to a square format. Is there a way of increasing the file size without sacrificing quality? **Luke Robinson**

A There's nothing wrong with camera-phone shooting, Luke, particularly on the wonderful Hipstamatic. I'm an addict myself. The camera on the iPhone 3GS has a lowly 3.2-million-pixel resolution and, as you say, once the app has cropped your image square, each file measures only 1050x1050 pixels. This is enough for a print measuring 5.25in^2 at 200ppi. Photoshop can boost files sizes through interpolation – the process of inventing new pixels to fill in the gaps made by enlarging the original file. Go to Image>Image size... and make sure the Resize box is ticked. Also, select Bicubic Smoother from the drop-down menu, which should give you the best performance.

A 50% increase takes you to nearly 8x8in, but how far you can go with the Photoshop Image Size adjustment depends on what you are going to do with the prints. If they are to be viewed from a distance, you can get away with more enlargement than if they are to be scrutinised up-close. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

f/AQ

Stay up to date with raw

If you have bought a new DSLR recently, you may have been disappointed to find that your old version of Photoshop does not recognise the raw files generated by the new camera. The problem arises from the development of a brand new raw file format for every camera released onto the market, no matter how small the technological change from the last one. To get around this, Adobe releases

FISHEYE FACTS

Q I have a Canon EOS 400D and am interested in buying a fisheye lens. However, what is the difference between a circular and full-frame fisheye? Also, can you recommend a good fisheye lens? I was looking at the Sigma 15mm f/2.8 and the Canon 15mm f/2.8, but noticed that Sigma also makes other fisheyes. I have a budget of £400-£600. Can you help? **Mickael Mosey**

A Essentially, there are two types of fisheye lenses: circular and full frame. The circular types, sometimes known as true fisheyes, produce a circular image within the frame. A full-frame fisheye produces an image that fills the frame, so there is no black area around the edge.

For many years Sigma has been producing these two types of fisheye lenses – the 8mm DG circular fisheye and the 15mm DG full-frame fisheye. Although designed for a full-size 35mm frame, they can also be used with a smaller APS-C-sized image sensor, although the image gets cropped slightly and the fisheye effect is reduced. For this reason, Sigma started producing another set of circular and full-frame fisheyes for digital cameras with APS-C-size image sensors, the 4.5mm DC circular fisheye and 10mm DC full-frame fisheye designs. Essentially, these

Images taken with a circular fisheye (below left) and full-frame fisheye (below right)





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periodic updates to its popular plug-in Adobe Camera Raw (ACR), refreshing the list of known raw formats and bringing the software up to date.

This all sounds simple enough, but Adobe only does this for the current release of Photoshop. If you have a version of the application that is older than your new DSLR, the chances are that the update for your new camera will only work if you also buy an update to your software. This costs money, and can even require an update to your computer's RAM or hard disk or, in extreme circumstances, a new computer.

So, what can be done? You can always use the raw application that came with your camera, but the camera manufacturers don't have a great reputation for making user-friendly software. If you want to stick with the Adobe ACR software you know and love, your only option is to resort to DNG.

DNG (standing for Digital NeGative) is an open-source raw format developed by Adobe to get around this problem. While not many cameras capture in DNG (Pentax and Leica are notable exceptions), freely available software from Adobe can covert a proprietary raw format to DNG, and this DNG can then be opened in your older Photoshop software. You will need Adobe DNG Converter to do this, which is available for download (along with the latest Camera Raw plug-in) from www.adobe.com/dng.

Ian Farrell

offer the same effect as the original lenses, but for APS-C-size digital cameras.

As the Canon EOS 400D has an APS-C-size sensor, it would be worth looking at these two new DC lenses in order to benefit from the extreme fisheye effect. The decision really comes down to whether you want a circular fisheye or full-frame fisheye.

Finally, there is a focal-length simulator on the Sigma website at www.sigma-imaging-uk.com/support that shows the APS-C crop within images. **Paul Reynolds, Sigma UK**

PERFECT PANORAMICS

Q I have been experimenting with panoramic landscapes and am enjoying some success stitching together frames in Adobe Photoshop CS4. On bright sunny days, however, I sometimes get banding across the blue sky, as if Photoshop is not blending the frames together properly. Does other software cope with blue skies better? **Paul James**

A You might be rushing prematurely to blame your software here, Paul, as it sounds like the problem may lie in your technique. This is a common issue among photographers shooting panoramic landscapes when the camera is used in an autoexposure mode. Each frame needs to be exposed in exactly the same way so there is no variation between the frames that are being stitched. Take an average meter reading from the scene by sweeping the camera through the angle you will be shooting over, and lock this in using manual-exposure mode. The correct exposure will be one that gives you enough dynamic range to capture the complete range of highlights and shadows.

The same principle applies to white balance: try to use a preset or manual setting or shoot raw files so you can ensure that all frames are the same before you start to stitch them.

Ian Farrell

FROM THE AP FORUM

Portrait problem

Osaddict asks I have been asked to take a picture of the management team (individually) at work. However, I'm more into nature and macro. I own a Canon EOS 350D with 18-55mm, 50mm f/1.8 and 100mm f/2.8 macro lenses. I was hoping I could use the 50mm lens, but as I don't have a clue what makes a good or bad portrait does anyone have any tips?

PhilW replies Find a neutral-coloured wall next to a window. Pose each person so his or her face is turned towards the window. Try to keep the aperture closed down as much as you can for depth of field without risking shake and the ISO less than 400. Focus on the eyes, shoot with plenty of space around the person, and remember that expression is everything.

John_g replies Try a dummy run with a colleague. Using window light is a great idea, although direct sun tends to be too bright and uncontrollable. Use a white reflector so you can choose how the side of the face away from the window is lit. A piece of white card is fine. Get someone to hold it so you can ask them to move it around the subject.

AlexMonro replies If you're shooting colour, watch out for white balance in mixed lighting. Daylight is usually fairly close to flash if you use some fill flash, but fluorescent lamps used in most offices can be all over the place. Alternatively, take a shot of a grey card before the session and hope that the light doesn't change. A uniform clear or cloudy day is easiest.

In next week's AP

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ON TEST

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Sports photographer **Bob Martin** explains how you can create great action images with a difference

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

PHOTO LOCATIONS

INSIDER KNOWLEDGE

In our guide to Britain's best photo locations, **Andrew Midgley** looks at north Norfolk

ON TEST

NIKON SPEEDLIGHT SB-700



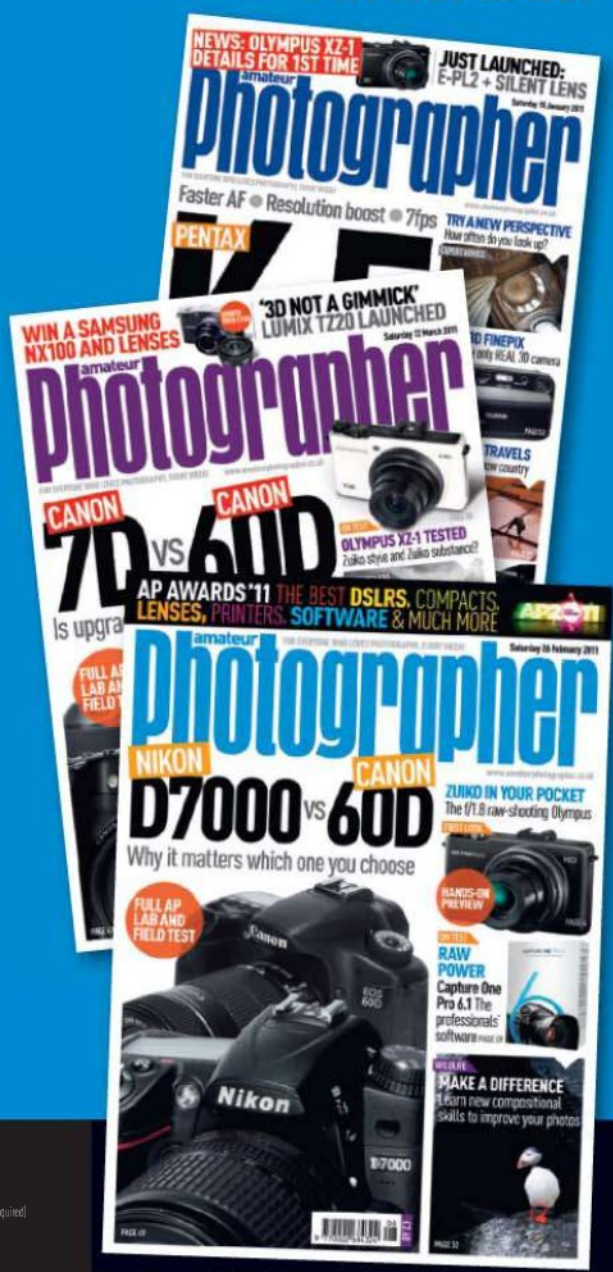
Nikon claims that its SB-700 Speedlight flashgun is easy to use yet full of advanced features. **Richard Sibley** tests it out

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Original Canon F-1
The 1971 version, fitted with a 55mm f/1.2 SSC breechlock lens

Chrome ring
Note the milled satin-chrome ring visible between lens and camera

SSC
This stands for Super Spectra Coated, Canon's term for 'multi-coated'

Canon F-1

Ivor Matanle recalls the camera that practised reincarnation

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BACK in 1971, Canon announced that a great 35mm SLR was to set the company back on the road to market leadership. The Canon F-1 was to achieve the apparently impossible feat of successfully challenging Nikon's domination in just a few short years.

The F-1 was a veritable tank of a professional 35mm SLR: heavy, beautiful, black and close to indestructible. The first F-1, while its sales never actually overtook those of the Nikon F or the Nikon F2, became the icon of an admiring and devoted coterie of hard-working professional news photographers. It developed that same reputation for total reliability that the Nikon F had acquired during the wars and natural disasters of the 1960s. Intrepid professional photographers who worked instinctively amid flying bullets and forest fires to create tough, grainy black & white news shots on pushed Kodak Tri-X felt at one with a Canon F-1.

So did I, although I preferred to stay away from such perils. I loved using my F-1, which I alternated with other, quite different cameras for more than ten years, in all sorts of environments, without a single failure.

WHAT WAS SO SPECIAL?

The Canon F-1 was built to endure 100,000 picture-taking cycles, in temperatures ranging from -30°C to 60°C, and 90% humidity. It was downright tough as well as beautiful. Externally, there were no design quirks and everything was where you expected it to be, so it was easy to use. It was also almost waterproof, and therefore not a camera that required the use of a plastic bag when it rained. The shiny black finish was as rugged as the camera, and even today it is unusual to see a seriously scruffy F-1.

The horizontally running, metal foil, focal-plane shutter had speeds from 1sec to 1/2000sec, with a maximum flash synchronisation speed of 1/60sec, and was quiet for a substantial SLR. The camera had interchangeable viewfinders, and an accessory waist-level hood could easily be fitted. Nine different interchangeable focusing screens were available so the user could have the choice of microprism, split image or plain screen focusing, with special screens for large-aperture or small-aperture lenses.

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However, the really clever bit was the TTL exposure metering system. Unlike almost all other TTL metering SLRs of the time, the F-1's CdS photocell was neither in the finder prism nor behind the mirror, but to one side of the focusing screen. This enabled the metering to work in exactly the same way with the waist-level finder as with the prism. A separately available Servo EE finder could be installed instead of the prism to give shutter-priority automatic exposure using an arm attached to the left-hand side of the finder to operate the lens diaphragm.

THE CANON F-1 HIGH SPEED

For the 1972 Munich Olympic Games, Canon produced a special version of the F-1 known as the High Speed. Available only to accredited press photographers, the F-1 High Speed had a fixed pellicle mirror that did not move when the shutter was operated. Instead, the photographs were taken *through* the pellicle mirror, with part of the light from the lens being directed to the focusing screen and the rest to the film. The F-1 High Speed was supplied with a permanently attached 9fps motordrive that was the fastest motordrive in the world at that time and was generally agreed to have significantly upstaged Nikon, creating the first occasion when Canon SLRs were unarguably better for purpose than the Nikon equivalent.

1976 – A BIG YEAR

When the F-1 was first available in 1971, the new range of Canon FD lenses for open-aperture TTL metering (successors to the earlier FL lenses) was launched with it. Mounted with a breechlock ring, the lens was positioned on the camera's male bayonet mount, then locked into place by turning the satin-chrome milled ring. The Canon FD breechlock lens range was revered by Canon professional and amateur users.

In 1976, Canon introduced a new range of FD lenses that was totally compatible with earlier cameras, but with a conventional 'mount and twist' bayonet mount, without the breechlock ring. These new lenses were offered to the professional market with a modified version of the F-1, known as the F-1n, although the camera was not marked as such. The only obvious external differences between the F-1 and the F-1n were a plastic-tipped wind lever and a film reminder socket for the end of a film box on the back door of the camera. However, other significant changes included an increase in the film advance lever offset from 15° to 30°, a decreased wind stroke from 180° to 139° and a maximum ASA setting increased from 2000 to 3200. The mirror was changed to

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With these very sensible, if minor, modifications, the F-1n was accepted by the professional market without significant comment, but the advent of the new bayonet lenses caused a major surge in the second-hand price of the earlier breechlock lenses. It was to be years before the bayonet 'FDn' lenses were really accepted by professionals – they were much lighter, felt more cheaply constructed and were regarded by Canon-using professionals as second-rate.

ELECTRONIC CONTROL

The period from the mid-1970s to the early 1980s saw major changes in camera design, with more electronic control and battery dependence. In the professional market conservatism prevailed among experienced users, who took the usual 'if it ain't broke, don't fix it' view and preferred to stay with the cameras and technologies that they knew could be relied upon.

Younger professionals coming into the business were more aware of the benefits and increasing reliability of electronics and nursed fewer prejudices. The leading camera manufacturers saw a risk of a significant part of the professional 35mm market being captured by multi-mode cameras intended for the amateur market, such as the Canon A-1. Nikon introduced the electronically controlled Nikon F3 professional camera in 1980, and in 1981 Canon announced the 'New F-1', also electronically controlled but arguably a more developed design than the Nikon F3.

'The Canon F-1 High Speed was the first occasion when Canon SLRs were unarguably better for purpose than the Nikon equivalent'

CANON KEEPS ITS PROMISE

When it launched the F-1 in 1971, Canon promised to keep the camera current for at least ten years. The company kept that promise, taking its time designing the 'New F-1' and not launching the new camera until 1981. Like the original F-1 it was available only in all-black, but unlike the original F-1 it had an accessory shoe at the peak of the prism housing – and that accessory shoe is the only fast way of knowing whether you are looking at an original F-1 of either type or a 'New F-1'. As on the earlier models, the prism was interchangeable.

The new camera, which quickly became known generally as the F-1N, had what was termed a hybrid shutter – electronically controlled speeds from 8secs to 1/90sec and conventional mechanical control from 1/125sec to 1/2000sec. This made it possible to use a New F-1 without a battery for shutter speeds from 1/125sec upwards to 1/2000sec. The exposure meter used a silicon diode photocell, rather than the cadmium sulphide (CdS) cell of the first F-1, and this made the actual delivered voltage of the battery in the camera far less crucial to correct exposure than was the case with the CdS meter. The film ISO speed range was increased to 6-6400secs from the 25-3200secs of the 1976 F-1n.

An AE Finder FN, together with an AE Motor Drive FN, made it possible to use shutter-speed priority automatic exposure, although at the cost of hefting a very substantial weight.

WHAT TO LOOK OUT FOR

All three versions of the Canon F-1 have withstood the test of time unusually well. As with any other focal-plane-shuttered SLR, the buyer should check that all the shutter speeds work well, that the shutter opens fully at the highest speed, that the automatic diaphragm of the lens operates snappily and well with no oil on the blades, and that the glass of the lens is in good condition with no signs of scratching or fungus.

It is important, particularly with the electronically controlled New F-1, to ensure that the camera has a live battery in it so that the exposure metering system can be seen working. Always take a look at the condition of the metal foil shutter blades (but *do not* touch) and be suspicious of any visible dents. Look through the viewfinder to check whether any brown corrosion of the prism silvering is visible and whether the focusing screen is in good condition.

Finally, check the foam light seals in the grooves in the back where it closes onto the body of the camera, and the foam mirror buffer where the mirror flips up when the shutter is fired. It is common to find that the foam is sticky and decomposing. This means that the seals have to be replaced. AP

1971
Original Canon F-1 announced

1972
Canon F-1 High Speed offered to accredited press only for Munich Olympics

1976
Improved Canon F-1n introduced. New series of non-breechlock, bayonet-mount FD lenses announced

1980
Lake Placid Olympics special edition of Canon F-1n launched

1981
'New F-1' (F-1N) introduced, together with AE Motor Drive FN. It was discontinued in 1994 and factory support ended in 2004

Canon F-1N
With 55mm f/1.2 lens

Canon F-1N
With 50mm f/1.4 lens



HOW MUCH DO THEY COST?

Recent eBay sales have included a Canon F-1n (1976 version) with AE finder and 50mm f/1.4 at £386.18 (14 bids); an F-1N (New – 1981 version) with 28mm f/2.8 and 135mm f/2.8 Canon FD lenses for £299; a recently serviced F-1n body only at £100 and an original F-1 with breechlock 50mm f/1.4 for £95. My local camera shop, Hailsham Camera Centre, had an original F-1 with a standard lens offered recently for about £170. Prices are very variable for all models.

Thanks to **Tim Mear** of the **PCCGB** for the loan of the cameras illustrated in this article

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CANON EOS 450D BODY COMPLETE WITH ALL ACCESS ...MINT £345.00
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SIGMA 55 - 200mm f4/5.6 DC ...MINT £69.00
SIGMA 100 - 300mm f4 EX IF DG HSM (LATEST)...MINT-BOXED £599.00
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BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 ...MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC ...MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC...MINT £129.00
BRONICA 150mm f4 PE ...MINT £150.00
BRONICA 150mm F4 E ...MINT- £99.00
BRONICA 250mm f5.6 MC...MINT + HOOD £175.00
BRONICA 500mm f8 ZENZANON ...MINT £695.00
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BRONICA 100mm f4 MACRO ZENZANON PE ...MINT £245.00
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MAMIYA 65mm L f4 LENS FOR RZ...MINT- £399.00
MAMIYA 180mm FOR RZ...MINT £295.00
MAMIYA 250mm f4.5 LENS FOR RZ...MINT- £299.00
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Hasselblad

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D3x Body	£4949

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Nikon EN-EL4a Battery	£102.99
Nikon SB-900 Speedlight Flashgun	£322.99
Nikon WT4 Kit inc MH18a + Battery	£609.99
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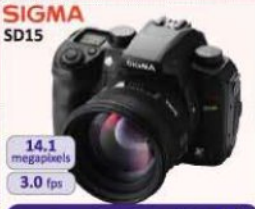


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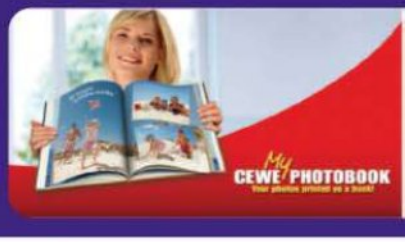
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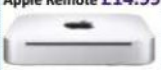
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Honeycomb Grid £30.99



Lumen8 Radio Trigger Set £40.99



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INTERFIT

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300 3 Head Kit *(Includes extra Head and Light Stand)* £561.99





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NIKON 60mm f2.8D Micro ....£175-£295
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NIKON 105f1.8/135f2 AIS ....£499-£899
NIKON 120 MEDICAL/NEW? ....£745-£1495
NIKON 200mm F2 ED AIS ....£1795-£2975
NIKON 600 f5.6/f4/AIS ....£1895-£3995
NIKON D300s/700/D3x/UNUSED ....£ASK
NIKON 12-24mm AFS ....£575-£699
NIKON-TOKINA 12-24DX £369
NIKON 14-24,24-70mm N ....£975-£1125
NIKON 17-35mm f2.8 AFS ....£995-£1495
NIKON 17-55mm f2.8DX ....£645-£875
NIKON-TAMRON 17-50f2.8 ....£295
NIKON 20-35mm f2.8 AFD ....£445-£795
NIKON 16-85DX,ASNEW £375
NIKON 18-70/135 DX AFS ....£165-£245
NIKON 18-200mm VR ....£375-£475
NIKON 28-45mm AI,scarce £475
NIKON 28-70mm f2.8AFS ....£895-£1295
NIKON 24-70f2.8/UNUSED ....£945-£1125
NIKON 24-120mm/VR ....£225-£475
NIKON 35-70mm AF/D ....£395-£545
NIKON VR 70-200f2.8 ....£1125-£1295
NIKON 70-210AFD/70-300ED ....£225-£295
NIKON 80-200mm f2.8AFS ....£995-£1295
NIKON 80-400mm VR ....£745-£995
NIKON 50-300mm f4.5 ....£975-£1525
NIKON 300mmf2.8 AI/S ....£875-£1475
NIKON 300mm f4 ED/AFS ....£445-£795
NIKON 300mmf2.8AF-ED ....£1695-£2250
NIKON 500mm f4 AF/S ....£3250-£4625
NIKON-AF 200-500 TMRN ....£645-£795
NIKON SB 29 MACROLITE £299
NIKON SB200 R1C1 MACROKIT £525
NIKON SB-21 MACROLITE-F3 ....£275
NIKON SB-17(F3) NEW? £199
NIKON DW1(F2)WLF,UNUSED? £195
NIKON DA30,DW30,DW31,MF28 ....£NEG
NORMAN 2/400B PORTA-FLASH £395-£625
OLYMPUS 7-14mm,BXD,UNUSED £1195
OLYMPUS 14-54mm/UNUSED? ..£245-£345
OLYMPUS 40-150ED ....£99-£195
OLYMPUS 50-200f2.8-3.5ASNEW £825
OLYMPUS OM4Ti,BL,BXD,UNUSED £1195
OLYMPUS OM4Ti,CHAMP,NrNew £795
OLYMPUS PEN FT,Bl+42mm f1.4 ....£645
PENTAX 6x7-67-11AE,VARIOUS£495-£1695
PENTAX 67 AUTO BELLOWS ....£595-£895
PENTAX MZ-S BODY,UNUSED? £599
PENTAX LX BODY/UNUSED ....£275-£875
PENTAX 31/43/77mm LIMITED ....£ASK
PENTAX 35mm FISH 6x7 ....£475-£795
PENTAX 15mm SMC-M/A ....£575-£795
PENTAX M42 LENSES,VARIOUS ....£ASK
PENTAX FA 40 PANCAKE,asnew £199
PENTAX FA 50mm/100mm MACRO..£275-£395
PENTAX AF 85f1.4*,asnew £875
PENTAX 50-135f2.8/60-250 ED ..£699/£845
PENTAX 16-50f2.8/12-24mm ....£625/£745
PENTAX AF TAMRON 28-75f2.8 ....£325
PENTAX-AF 70-200f2.8 SIGMA £575
PENTAX ED 200f2.8/300f4SDM ..£675/£875
PENTAX AF 360/540FGZ NEW? ..£259/£345
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195 ....£295-£495
PROFOTO 7B BATTERY £395
PROFOTO 7B MULTI-CHARGER £295
QUANTUM Q-FLASH OUTFITS ....£ASK

RICOH GR1/S/V ....£165-£325
ROSS 10x8 Mahogany+Brass Lenses ..£neg
RODENSTOCK 55,75,90,115mm £695-£1375
RAYNOX 180deg PRO VERTER,new £545
ROLLEIFLEX-1,1929,CASED,CAP £995
ROLLEIFLEX TELE-ROLLEI,asnew ....£NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? £NEG
ROLLEI 50,80,150mm HFT,SL66 ....£ASK
ROLLEI SL66 PENTAPRISM ....£175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE £1395
ROLLEI PQS50/PQ180f2.8,ASNEW ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ....£NEG
ROLLEI PQ 140-280mm,asnew £2275
ROLLEI AFM 35 Supercompact £245
SEKONIC L718/778 DUALSPOT ..£275-£495
SEKONIC L608 CINE ....£375-£475
SIGMA 180f2.8 1:2 MACRO,NAF £475
SIGMA 70-200mm f2.8DG/CAF/NAF £525
SIGMA 135-400,CAF/NAF,NEW? £399
SIGMA 170-500DG,CAF?NAF,SONY £545
SINAR NORMA 10x8&5x4,superb £1245
SIGMA 14mmf2.8 PENTAX-AF ....£375-£545
SIGMA 10-20 CAF/NAF/PAF ....£275-£349
SIGMA 12-24mm CAF/NAF ....£445-£525
SIGMA 17-35mm,24-70 CAF/NAF £255
SONY HDV Z1E PRO-CAMCORDER £2275
SONY HDV HC5 HiDef CAMCORDER £599
SONY PD150/170/UNUSED ....£875-£1495
SUNPAK AUTO-DX12R RINGFLASH £295
SUPER ANGULON/XL 58/65/75/90 ....£ASK
TAMRON 300mm f2.8 MF ....£495-£875
WALKER TITAN 5x4,superb £995
WIDELUX 150 PANORAMA(120) £1995
WESTON EUROMASTER-11,NEWCELLS £159
YASHICA DENTAL-11,100mm MICRO ..£475
ZEISS BIOTAR 7.5cm f1.5(M42) ....£neg
ZEISS 40/120mm PQ,ROLLEI SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE ....£POA
ZEISS 300mm f4 CONTAX AE ....£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35mm f2,BLACK-CONTAREX £995
ZONE-V1 SPOTMETER (NOT LED) £375
ZUIKO 21mm f2 OM,SUPERB £795
ZUIKO 24mm SHIFT/ASNEW ..£1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ....£NEG

SONY-MINOLTA FANS—NEW SONY
135mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49 SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO £115
USED M-AF 20f2.8,24f2.8,35f2, 85f1.4,100f2,135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111 ....£2450-£4750
CANON 1D MK111/NEW? ....£1395-£2375
CANON 1DS MK11 ....£1395-£2275
CANON EOS 1D MK11/n ....£695-£995
CANON EOS 1DS/asnew ....£695-£1075
CANON EOS 1D ....£375-£545
CANON EOS 5D/ASNEW ....£695-£895
CANON EOS 10D/D60 ....£145-£195
CANON 30D,40D/UNUSED ....£299-£495
CANON 50D/BXD/NEW UK ....£525-£699
CANON 20D + 18-55 ....£275-£345
CANON 300-400D+18-55 ....£195-£345
BG ED3-D30,D60,10D ....£69 - £89
FUJI S1/S2/S3PRO ....£169-£399
Kodak DCS Pro(C,N)/new? ....£ASK
Kodak DCS Pro14N/512 ....£545-£745
Kodak DCS 420,520C,760 ....£offers
LEICA DIGILUX-3 +14-50 ....£895
Minolta RD175(Dynax Mount) ....£offers
PANASONIC G1+14-45ASNEW £425
PANASONI GH1+14-140,ASNEW £745
PAN-LEICA 45mmMACRO,UNUSED £545
PANASONIC 45-200mm,BOXED £275
SAMSUNG GX20,14.6mp,NEW £549
SONY A100/350/700 bodies ....£189-£475
SONY 75-300mm/70-300G ....£145/£575
NIKON D70/70s/D100 ....£185-£295
NIKON D70S,BOXED,UNUSED £345
MBD100 Grip/new(D100) ....£59-£79
Nikon D1/X kit/asnew ....£225-£495
NIKON D2H ....£495-£695
NIKON D2X/D2XS ....£695-£995
NIKON D3/x,700,300s/UNUSED ....£ASK
NIKON D80/D200/ASNEW ....£345-£599
OLYMPUS E1/BXD/ASNEW ....£245-£375
OLYMPUS E3/BXD/ASNEW ....£595-£825
OLYMPUS E420-520+14-45 ....£225-£345
OLYMPUS HLD-2+BTRY ....£169-£225
OLYMPUS 7-14mm,UNUSED £1195
OLYMPUS 50mm f2 MACRO ....£345-£425
OLYMPUS 14-54f2.8-4 ....£269-£325
LEICA 14-50mm f2.8-4(4/3rd) £525
PENTAX K10/20/200D+18-55 ....£ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL-- —43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys £595
Eyelike Pro scan back ....£neg
Kodak DCS-Contax/Mamiya ....£1795-£2195
Kodak DCS Pro+ Hassel V £2295
LEAF 22 MP,HASSEL H or V ....£neg
LEAF APTUS 65/75,(SPECIAL) ....£neg
Leaf Cantare-Hassel V ....£neg
Mamiya 645AFD comp/new ....£1075-£1575
Mamiya RZ Pro IID,new £1995
Mamiya RZ Comp+Hassel Digiback ....£neg
HASSEL IMACON 384c 4SHOT 39mp ..£neg
PHASE 1 P25,HASSEL-V/H,22MP ....£neg
HASSEL H1D/H2D+80mm ....£neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ....£Low
SONY VPLL-FM21 f2 PROJ LENS £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ....£345
CANON POWERSHOT G2-G11 ....£99-£375
CONTAX TVS DIGITAL,Bxd,asnew £275
HP 967 (10.1mp) NEW £199
LEICA DIGILUX-1,asnew £295
LEICA D_LUX 2,UNUSED £295
Minolta Dimage Z2-Z5 ....£119-£149
Nikon Coolpix 5000/5700 ....from£69
NIKON P3(VR)8.1mp,NEW UK £175
NIKON COOLPIX P5000/5100 ....£169-£225
Olympus E20,SP510,C5050 ....ea£175
RICOH GR DIGITAL £185
RICOH GX100/200+VF/NEW ....£195-£375
Sigma DP1, asnew £299
SONY H9,15x,asnew £195
Sony DSC P/W/T**/asnew ....£95-£215
Sony DSC F717/F828 ....£175-£399
Various 2-14MP cameras ....£low

TEMBA HIGHEST QUALITY CAMERA BAGS— -WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS,THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ....£145-£945
CAMBO 5x4,10x8 ....£195-£995
DEVERE 5x4 ....£125-£275
GANDOLFI-ORIG/MODERN ....£ASK
GRAFLEX/GRAFLEX VIEW ....£ASK
HORSEMAN 5x4 ....£295-£995
LINHOF 5x4TECHNIKA/MONO ..£345-£2275
MPP 5x4 ....£245-£525
PLAUBEL 5x4 ....£225-£375
SINAR 5x4,10x8 ....£345-£1725
LARGE FORMAT LENSES APLENTY ....£PLEASE ASK
WALKER TITAN 5x4,nice £995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ....£1295-£1595
Canon XM1/XM2/asnew ....£595-£1295
Panasonic 120 3CCD ....£295-£495
PANASONIC DVC/100A ....£895-£1945
SONY PD150/170/NEW ....£875-£1475
Sony IP1/5/7 NEW ....£375-£575
Sony VX1000/2000 ....£495-£1275
SONY HDV Z1E,Nice £2245
SONY HDV HC5,new? £545
SONY DSR-570+6-80mm £5575
Various amateur/pro camcorders ....£ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111 ....£2450-£4750
EOS 1D MK111/UNUSED? ....£1395-£2275
EOS 1DS MkII ....£1375-£2275
EOS 1DS ....£695-£875
EOS 1D Mk11/n/boxed ....£575-£995
EOS 5D/BOXED/UNUSED? ....£645-£895
EOS IV/HS body/UNUSED ....£445 - £795
EOS 1/N/HS/1NRS ....£145 - £595
EOS 3/BOXED/ASNEW ....£195-£495
EOS 5,50D bodies ....£125 - £225
EOS 10/100,300/V/new ....£69 - £169
EOS 600/620/650 ....£45 - £85
EOS EF(manual) ....£49 - £89
EOS 500/N/1000/f/n ....£39 - £79
EOS 1X, 1X7 APS ....£89 - £145
EOS 1 Polaroid back ....£offers
20mm/24mmf2.8USM/asnew ....£245-£375
24mm TSE,45mm TSE/asnew ....£625-£895
28mm f2.8 ....from£99
28mm f1.8/NEW ....£275-£395
28mm f3.5 Nikkor,PC, ...£995
50mm f1.4USM/NEW UK ....£245-£299
50mm f1.8Mk11 ....£55 - £79
85mm f1.8 USM ....from £175
85mm f1.2L/L11 ....£1225-£1625
100mm f2/f2.8 Macro ....£225-£375
300mm f2.8L/IS ....£1895-£3495
SIGMA 300f4,400f5.6,500 ....£ASK
300mm f4 L/IS/asnew ....£545-£1045
400mm f2.8L,Mk1/11/IS ....from £2695
600mm f4L/IS ....£3695-£5995
1000mm f8 Sigma,trunk £3795
10-22mm EFS/NEW ....£499-£665
16 – 35mm f2.8L/asnew ....£725-£995
17 – 40mm f4L/asnew ....£495-£575
20 - 35mm USM ....from £185
20 – 35mm f2.8L ....£375-£595
24 – 70mm f2.8L ....£695-£925
24 – 85mm USM ....£165-£245
24-135mm TAMRON SP £275
28 – 70mm f2.8L £475- £695
28 - 80mm f2.8-4 ....£545
28 – 105mm/MK11 ....£129 - £195
28 – 135mm IS/NEW ....£245-£375
28-300L-USM/ASNEW ....£1495-£1995
35 – 105,35-135 USM ....£85 - £165
35 - 350mm L ....£845-£1345
70/75-300mm IS/NEW ....£295-£415
50-500mm SIGMA/NEW ....£795-£1045
100-400mm LIS/asnew ....£895-£1175
70-200mm f2.8SIGMA/NEW ....£475-£655
170-500mm SIGMA,asnew £545
Extender 2x,1.4x/11 ....£175-£225
SPEEDLITE 380-580EX11 ....£115-£325
PB-E2,Cmnd Back E1/BPE1 ....£99-£199
Macrolite ML3/ asnew ....£95-£165
Pola-filter 400f2.8/600f4 ....£225
ACCESSORIES GALORE ....£PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED £1125
CANON F1N WL Finder,unused £195
CANON Speedfinder-Old F1 ....£275
CANON F1n(old)+Motor+250Mag £995
F1N/AE,various+MOTORDRIVE ..£225-£695
F1/n (original),various ....£145-£445
F1,LAKE PLACID,used £495
BOOSTER FINDER,boxed,asnew £325
CANON PELLIX+50mmf1.4fl ....£195-£299
Canon EF,rare ....£175-£295
T90,various ....£125-£225
A1,various ....£75-£185
AE1/Programme,various ....£59-£159
T50/T70/T80,various ....£45-£139
FTB/n,various ....£49-£175
15mm f2.8 fisheye £499
17mm f4,20mmf2.8/unused ....£245-£425
20-35mmL,24-35mmL ....£ask
24mm f2.8 ....£99-149
24mm f1.4L,superb £895
28mm,35mm,50mm,various ....£29-£99
28f2,35f2,85f1.8 ....£125-£295
35mm TILT/SHIFT ....£425-£575
100mm/Macro,135mm,200mm ....£45-£325
200mm f2.8/unused ....£175-£345
300mm f2.8,various ....£725-£1245
400mm f4.5,various ....£299-£495
600mm f4.5,800mm f5.6/L ....£Neg
NUMEROUS ACCESSORIES ....£Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ..£995-1495
CONTAX 645 FLASHBRACKET £195
645+80+Kodak/Imacon-Digital ..from £2795
645 Body ....£325-£595
35mm Distagon ....£1125-£1695
45mm Distagon/asnew ....£775-£1195
120mm Apo-Macro-Planar £1695
140mm Sonnar/asnew ....£775-£1195
210mm Sonnar/asnew ....£795-£1395
Battery Holder MP-1 ....£225
120/220 Vacuum Inserts ....£ask
120/220/Polaroid backs ....from £149
Accessories ....£Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

FUJI
FUJI GX617+105/90mm ....£2495-£3395
FUJI GX 617 body/unused? ....£1725-£2495
FUJI 90mm FINDER GX617 ....£395
Fuji GX680 MK1-111 ....£695-£1745
Fuji 680-III RFB+insert £495
GX 680 Accessories ....£ask
Fuji-W(5x4) 360mm f6.3 ....£725
Fuji SWD 65mm f5.6 ....£875
GA 645/Boxed unused? ....£345-£495
GS645+45/75mm ....£225-£375
GX/S Lenses-50to300mm ....ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare £1275
GS670/690-90mm MKI-III ....£525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ....£1975-£2495
HASSEL 50mm-H Superb £1645
HASSEL 80mm-H ....£745-£1175
HASSEL 120mm Macro-H ....£1495-£1995
HASSEL 210mm-H,user £1245
HASSEL 300mm-H,Superb £1975
HASSEL CW(+CX1)winder ....£245-£395
Hassel 140-280mm user £775
HASSEL 1.4PC MUTAR/new? ....£895-£1495
HASSEL 110mm f2 FE,asnew £1295
HASSEL 205 TCC comp ....from£2995
Hassel 205TCCPrototype ....£neg
903/905SWC/UNUSED ....£2995-£4295
EXPAN/11+45mm ....£1125-£1795
EXPAN 30mm COMP/NEW? ....£NEG
EXPAN 45mm/NEW? ....£375-£575
EXPAN 90mm/NEW? ....£445-£695
EXPAN LENSHOODS,GADGETBAG ....£ASK
PHASE 1 P25,22MP(V)/(H) ....£NEG
ZEISS 2xMUTAR/ASNEW ....£575-£995
60-120mm FE, NEW £1995
H2 COMPLETE,NEW UK £3695
205FCC,complete,UNUSED £5995
500SWC/M Superwide ....£995-£1895
2000FCW+80mm-F+A12 ....from£795
500/553ELX Bodies ....£375-£995
553ELD Digital body/asnew ....£1275-£1995
503CW,complete/ASNEW ....£1225-£2695
503CX/CXI+80CF+A12 ....£895-£1375
500C/CM,complete Various ....£445-£995
500C,500CM Bodies ....£95-£225
500EL/M bodies ....£145-£275
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ....£895-£1925
50mm f2.8 DistagonF/FE ....£525-£1195
50mm Distagon C/T/F/FI ....£325-£1595
60mm CT/CB/CFi/ASNEW ....£545-£1395
60mm Distagon f5.6 ....£ask
80mm f2.8 F/C/CT/CF-E ....£225-£775
100mm Planar/T*/CF/CFi ....£495-£1695
110mm f2 F/FE/NEW? ....£595-£1475
120mm f5.6/chr/Bl ....£425-£695
120mm Makro CF/i/CFE ....£795-£1995
135mm Makro-PlanarCF ....£ask
150mm F2.8 F/FE/NEW? ....£425-£1295
150mm F4 C/T/CF/CFi ....£295-£1195
180mm Sonnar CF/CFE ....£725-£1375
250mm C/CT/CF/CFi ....£375-£1395
250mm F4 F/FE/NEW ....£775-£1575
350mm f5.6 C/Ct ....from£675
350mm f4 FE/NEW? ....£2475-£3995
500mm f8 Apo-Tessar ....£ask
140 – 250mm Variogon ....from £795
Extender 1.4E/2XE ....from £475
PM45/PME45/ASNEW ....£375-£1295
PM5/PME5/UNUSED? ....£245-£475
PME51/BXD/UNUSED? ....£275-£595
Magnifier PM/E 90,51,NEW £149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ....£69-£175
HC-3, HC-3-70 Prism ....£145-£275
A12,A16,A24/Latest/NEW? ....£89-£595
A24 back latest ....£169-£395
12-on/Pola-80 Backs ....£69-£99
70mm Magazines ....from £105
Pola100,Pola+,PolaCombi ....£89-£195
H1 Polaroid Back ....£245-£345
Tubes 8mm to 56E ....£49-£139
Bellows,Semi/Auto ....£195-£445
Pro-Lenshades,various ....£ask
Winder-F,Winder-CW ....£195-£395
Cable release-Winder CW £40
Filter 93 POLA/CR,NEW ....£ask
Filter series 60 CB1.5 ....£ask
Polarising Filter S60 New £185
Polarising Filter S70 NEW £225
Softar I,II,III S60 new ....£ask
Softar 1 series 70,NEW £175
IR release unit 555ELD,NEW £285
Step up ring 60-70 ....£ask
Flashguns/ Brackets £129
WELL-USED BODIES,LENSES ....£TO CLEAR
D-Flash-40,/asnew ....£275-£425
HASSEL/METZ 4504 TTL FLASH £295

LEICA M
KONICA HEXAR-RF KIT ....£995-£1495
FOCOMAT 11c,(Last)+ILFD 500HD ....£Neg
LEICA M8,Bl/Chr/BXD UNUSED ....£ASK
LEICA M1,bODIES ....£695-£995
Leica M2 Black Paint,unused. ....£neg
LEICA M3 BLACKPAINT,Orig ....£neg
LEICA M3 Exquisitely Painted Black ....£ask
Leica M3,late dw,glass p/p ....£ask
LEICA M3,No.700xxx(1stbatch) ....£neg
LEICA M4 BODY/BXD-ASNEW ..£595-£1895
LEICA M5 BODY ....£595-£1295
Leica M6 Platin+50f1.4,unused? £5950
M6 TITANIUM,BOXED,UNUSED £1995
LEICA M6/TTL/UNUSED ....£745-£1695
LEICA M7/MP BODIES ....£1245-£1995
LEICA MDa,DATASTRIP,Nice £845
90mm f2.8 ELMARIT-M ....£495-£1195
90mm Summicron-M,Ch/Bl ....£775-£1295
Leica Apo-Telyt-M 135mm f3.4£1195-£1475
Leitz 400+560mmf5.6,Viso+R ....£ASK
Leitz 400+560mmf6.8,Viso+R ....£ASK
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor,Black,superb ....£offers
M6 Panda,very nice ....£ask
M4-P,M4-2 bodies ....from £495
M4-P Winder,really nice £245
MDA-Datastrip body £995
MD2,black,un-common £795
M2-R,nice,rare £1595
M2/M3 body, ...£395-£945
Leica CL bodies ....from£275
MINOLTA CLE COMPLETE KIT £1699
21mm f2.8/ASPH ....£995-£1895
28mm f2.8 Elmarit ....£595-£875
35mm f1.4 Summilux/ASPH ....£575-£2195
35mm f1.4 M3,boxed,asnew £1350
35mm f2 Summicron/NEW ....£675-£1845
35mm f2/f2.8 M3 ....£395-£975
50mm f1 NOCTILUX/2nd ....£neg
50mm f2,collapsible BLACKPAINT £2895
50mm f2 Summicron/Black ....£495-£1175
50mm f2.8 Chr/bl/asnew ....£345-£695
50mm f1.2 Canon+M Adapter ....£ASK
90mm f4,135mm f4.5, several ....£ask
90mm f2.8 Tele-Elmarit/German, from £345
Russian 20mm+Finder £345
Leitz Duo-24 Synchroniser £125
Pradovit CA 2500+90mm,asnew £275
135mm f2.8, f4, f4.5 choice ....£PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ..£ask
Voigtlander lenses from 12-90mm ....£low
Winders-M4-2,M4P,M6,SF20/24 ....£ask
V35 B+W Enlarger+40/50mm £495
SUPER COLORPLAN PRO 90mm NEW £295

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL

MAMIYA RZ/RB67 LARGE STOCKS-PHONE,FAX,EMAIL

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645/RB/RZ,TO CLEAR ....£ASK
MAMIYA 645-35mm Back £145
645AFD comp+Kodak Digiback ....£Neg
645AFD COMPLETE/UNUSED ....£995-£1395
35mm AF £675
55mm/150mmAF,asnew ....ea£475
55-110mm/AF/New ....£375-£1475
AF Extension Tubes ....from£125
120 Backs/Polaroid back AF ....from£145
645 Pro/TL AE,drive,etc, ...£425-£675
645 Super + 80 + back ....from £225
645 1000s+80mm ....£145-£245
645/J + 80mm ....£125-£225
35mm C/N ....£225-£395
55mm,45mm C/N ....£125-£295
55mm Perspective Control(Shift) from £345
70mm C, leaf shutter ....£125-£159
55mm,80mm,150mm leaf shutter each £275
80mm f1.9/110mm C/N ....£145-£245
80mm f4 Macro+tube,asnew £375
120mm f4 Macro 1:1 ....£395-£745
150mm f2.8,A £395
150mm,210mm C/N ....£125-£225
200mm f2.8 Apo,unused? £745
300mm f2.8APO-A,Cased £2495
75-150mm/105-210mm c/n ....from£225
120 backs,Polaroid backs ....from £65
AE Prism/Right Angle finder ....from£115
Screens, pro shades, etc, etc ....£ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS.PHONE/FAX/EMAIL

NIKON AF
F6 BODY/unused? ....£995-£1495
F5/BOXED/unused ....£345-£995
F100 body/boxed/unused ....£245-£495
F3AF+80mm f2.8Af,asnew ....£Neg
F90/F90x/asnew/unused? ....From£99
F801/801S/unused ....£75-£225
F4/S/E/BXD UNUSED ....£225-£995
F4 Polaroid Back ....£ask
F50/55/60/65/70/75 ....from£49
F601/501/F401/S/x ....from £49
14mm/18mmf2.8 AFD ....£795-£995
20mm f2.8AF/D ....£245 - £425
24mm f2.8 AF/D ....£175 - £295
28mm f2.8 AF/D ....£105 - £195
105mm f2.8 Micro-AFD ....£345-£475
85mm f1.8 AF/AFD ....£145-£295
180mm f2.8 AF/D ....£245-£495
200mm f3.5 IFED-F3-AF ....£Neg
300mm f2.8 AF/D ....£895 - £1995
300mm f2.8 AF Tamron LD-IF £995
300mm f4/AFS/asnew ....£495-£845
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500mm f4P(notAF)/asnew £1750-2495
17 - 35mm AFS ....£825-£1395
20 – 35mm f2.8AFD ....£425-£695
20 – 35mm f2.8D Tokina ATX £375
24 – 85mm AFD ....£275 - £445
24 – 120mm AFD/VR ....£225-£469
28 – 70mm AF/D ....£125 - £215
28 – 70mm f2.8AFS ....£775-£1195
28 – 85mm AF/asnew ....£145 -£245
35 – 70mm f2.8 AF/D ....£295-£445
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80 – 200mm f2.8 AFS ....£995-£1275
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Metz 34-54AF DIGITAL Flash ....£ask
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Nikon Ringflashes ....£ask
MF-24 250-Exp,Action Finder-F4 ....Neg
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Nikon filters, several ....£ask

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OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

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MINOLTA RC-1000L/RC-1000/EC1000 £49

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ALPA 11 EL, 11SI bodies ....£995-£1995
ALPA lenses 24-300mm ....£ask
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BESSA II,6x9cm, HELIAR ....£395-£595
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BRONICA SQAi comp, SUPERB £595
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CASABLANCA VIDEO EDITOR ....£To Clear
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CONTAX IIA+50 ....£225-£495
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KOMAFLEX 127-SLR OUTFIT £695
KONICA FS1+LENSES ....£ASK
KONICA HEXAR m.i. occupied Japan £695
KOWA 6+ LENSES 55-250mm ....£ASK
LEICINA SPECIAL Super 8 ....£ask
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MAMIYAC220+80,BXD,NEW? £395
MAMIYAFLEX 55/135/180NEW ....£ASK
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NIKON-SW 65mm f4 COPAL £795
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NIKON 240mm f5.6 COPAL £695
NIKON 450mm f9 COPAL £995
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NIKON EH-62A ac adapter £69
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NIKON EN-EL2 Clpx 35-4500 ....£39
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OLYMPUS 35mm f2 ....from£145
OLYMPUS 35mm shift lens ....£395-£495
OLYMPUS 500mm f8, as new £475
OLYMPUS 60/70mmPEN-FT ....ea£495
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ROLLEI SL66/E/SE 45° Prism ....£195-£325
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SIGMA 600mm MF,OM,MD,NIK £345
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SINAR P2 5x4, as new ....£offers
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SINAR-C 5x4 ....from£475
SINAR NORMA 5x7 & 5x4, user £395
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TAMRON AF 300mm f2.8 NAF £995
TAMRON 500mm MIRROR ....£ask
TAMRON 200-400 Minolta AF £495
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-VISATEC Soft Box ....£ask
VOIGTLANDER BESSA R2 M £375
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VOIGTLANDER R2A+RAPIDWINDER ....£ask
VOIGTLANDER Prominent + 50 f2 ....£475
VOIGTLANDER 54mm UV/Focar lenses £ask
VOIGTLANDER 150 Apo Lanthar £695
VOIGTLANDER 240mm HELIAR £595
VOIGTLANDER 12to75mm M39 ....£ask
VOIGTLANDER VIRTUS-645 ....£475
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WALLACE HEATON 6x9 camera £275
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YASHICA 500mm f8(Contax fit) £395
YASHICA T-T5,Zeiss T* ....£85-£225
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ZEISS CONTAREX250mm £995
ZEISS BIOGON 75mm US Military ....£ask
ZEISS PLANAR 80inCOMPUR ....£NEG
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ZEISS IKONTA 6x4.5-6x9 ....£ASK
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EOS 7D

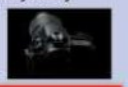
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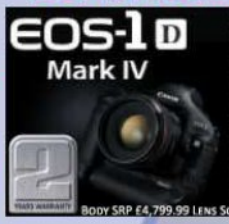


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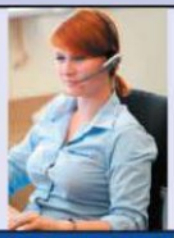


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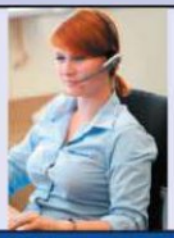
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T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
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T0870-879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99 set of 8	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
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T1291-4, each NEW	£10.99 11.2ml £9.99 7ml or £37.99 set of 4		SX420W/425W/525WD/620FW, BX305F/320FW
T1571-9, each NEW	£22.99 25.9ml each or £179.99 set of 8		Photo R3000
T5591-6, each	£11.99 13ml each or £64.99 set of 6		Photo RX700

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No.344 Colour 21ml	£14.99
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No.338 Black 11ml	£17.99
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No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
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Lexmark Originals

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No.36 Black	£16.99
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LC980 / 1100 C/M/Y	£2.99
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Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

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This is just a sample, more in stock!

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62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
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72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

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58mm Circular Polarizing	£21.99
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67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

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55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

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58mm Close-Up Set	£32.99

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58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

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We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

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Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

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ONE FILTER
Fader ND Mk II



"Light Craft Workshop neutral density filters are great for photographers wanting to explore very long exposures and they are great value for money."
- Will Cheung

The Light Craft Workshop **Fader ND** is a new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from ND4 to ND400. Incredibly useful for videographers, cinematographers and still photographers alike, the filter allows total control over the amount of light entering the front of the lens. This allows long exposures or larger apertures to be used in bright conditions.

The new upgraded **Mk II** version brings significant improvements over earlier versions, with a new thinner filter frame, and enhanced optical elements to reduce image softening. A significantly better filter. Now available in 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm and 86mm diameters.

Also available from Light Craft Workshop, the highly acclaimed, multi-coated, ultra-thin, wide angle 9-stop ND filter...



The ND500 MC

for more details, please visit
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17-40 F4 L £529
17-85 F4.5/5.6 £249
18-55 F3.5/5.6 IS £99
18-55 F3.5/5.6 £79
18-135 F3.5/5.6 IS M- £239
20-35 F3.5/4.5 USM £199
22-55 F4/5.6 U £79
24-70 F2.8 L U M- box £849
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35-70 F3.5/4.5 £69
50 F1.4 U M- £269
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50 F3.5 Macro £99
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55 F1.2 breechlock £299
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A12 latest blk box £199
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50 F4 VFi M- box £999
50 F4 CF FLE £599
50 F4 CF £599
50 F4 black T* £249
100 F3.5 CF opt blem £349
135 F5.6 CF + mac bell £799
150 F4 CFi M- box £899
150 F4 CFi £649
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645 Pro + 80 F2.8 N + 120 RFH + FE401 £479
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645 Super + RFH + AE prism £199
645 Pro Body £199
645 Super Body £99
45 F2.8 N M- Box £279
50 F4 Shift M- Box £399
50 F4 Shift £349
55 F2.8 N £199
70 2.8 C leaf £99
80 F2.8 N £99
80 F4 mac + tube £299
105-210 F4.5 ULD C £299
110 F2.8 N £129
150 F3.5 N £129
150 F4 C £99
210 F4 N M- £169
210 F4 C £129
300 F5.6 N ULD-C Mint- & Box £349
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Teleplus/Viv 2x conv £69
FE401 AE Prism M- £199
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WLF 1000S etc £49
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24-85 F3.5/4.5 £99
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28-70 F2.8 EX £199
28-135 F3.8/5.6 £79
28-300 F3.5/6.3 DG M- £199
70-200 F2.8 EX £439
70-300 APO mac Super £119
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100-300 F4 APO DG £549
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TAM 28-200 F3.8/5.6 XR £99
TAM 28-200 boxed £69
TAM 70-300 F4/5.6 Di £99
TAM 90 f2.8 £249
NIKON AF
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F5 body scruffy £199
F100 body box £199
F90X body £69
F50 body £39
F55 body £39
F60 body £39
F801 body £29
F601 body £29
10.5 F2.8 AFD M- £469
12-24 F4 AFS DX £649
14-24 F2.8 M- box £1099
17-35 F2.8 AFS M- box £999
17-35 F2.8 AFS box £799
17-55 F2.8 AFS box £799
18-35 F3.5/4.5 AFD M- £299
18-55 F3.5/5.6 VR £99
18-55 F3.5/5.6 £79
18-70 F3.5/4.5 £139
18-200 F3.5/5.6 VR £399
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28-105 F3.5/4.5 £199
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70-200 F2.8 VR box £1199
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80-200 F2.8 1 touch £399
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12-24 F4/5.6 EX DG box £449
15-30 F3.5/4.5 DG £249
17-35 F2.8/4 EX £149
18-50 F2.8 EX DC box £199
18-125 F3.8/5.6 £139
24 F1.8 EX DG £299
24-70 F2.8 EX £249
28-70 F2.8 non EX £99
28-135 F3.8/5.6 £79
28-200 F3.8/5.6 £49
30 F1.4 EX DC box £299
50 F1.4 EX DG £299
55-200 F4/5.6 DC Mint £69
70-200 F2.8 EX £449
70-300 APO mac £119
70-300 f4/5.6 DG £79
80-400 F4.5/5.6 £549
105 F2.8 EX £249
120-300 F2.8 EX DG £1399
170-500 F5/6.3 £399
500 F4.5 EX HSM £2299
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17-35 F2.8/4 Di M- £169
18-200 F3.5/6.3 DiII £119
18-250 F3.5/6.3 DiII £239
18-270 F3.5/6.3 VC Mint £349
19-35 F3.5/4.5 Mint £89
28-200 XR Di mint box £129
28-200 F3.5/6.3 XR £79
28-300 DiII VC mint box £349
28-300 F3.5/6.3 DiII VC £299
55-200 F4/5.6 DiII £49
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70-300 F4/5.6 572DN £79
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SB-700 mint box £239
SB-800 box £239
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MB-15 (F100) £69
MB-16 (F80) £39
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FM2n Body Chr M- Box £299
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FA body black £99
FE body black £89
28 F3.5 Shift £449/549
28 F3.5 AI £99
35 F2.8 shift early £249
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80-200 F4 AIS £199
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SB-16 £79
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MZ5 body £79
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12-24 F4 M- box £499
16-50 F2.8 mint box £569
18-55 F3.5/5.6 £49
18-250 F3.5/6.3 AL M- £299
50-135 F2.8 ED SDM £599
65-250 F4 SCM M- box £849
55-300 F4.5/5.6 DA M- £239
55-300 F4/5.8 DAL £149
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500FTZ flash £99
540FTZ flash M- £299
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8 F4 EX M- box £329
8-16 mint box £399
10-20 F4.5/5.6 EX DC £329
12-24 F4.5/5.6 EX M- £469
17-70 F2.8/4.5 OS DC £279
24-70 F2.8 EX DG mint £339
120-400 F4.5/5.6 £479
150-500 F5/6.3 DG £569
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TAM 17-35 F2.8/4 £119
TAM 18-200 XR DiII £139
TAM 90 F2.8 M- box £279
TOK 20-35 F2.8 ATX £199
PENTAX 35mm MF
LX + FA1 £249
P30 body £69
28 F2.8 PK £49
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R4 Black Body Only ... E+ £149 - £159
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R3 Black Body Only ... E+ £125
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80-210mm F3.8-4 ... E+ £45
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135mm F2.8 R 3cam ... As Seen / E++ £145 - £299
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180mm F4 R 3cam ... Exc / E++ £199 - £299
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III Chrome Body Only ... Exc £199
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50mm F3.5 Red Scale Elmar ... E+ £245
135mm F4.5 Hektor ... As Seen £85
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280mm F4.8 Telyt ... E++ £225
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Voigtlander 15mm F4.5 + Finder ... E++ £299
Voigtlander 25mm F4 + Finder ... Mint- £279
Voigtlander 35mm F2.5 Color Skopar ... E++ £219
Jupiter 50mm F2 ... E+ £39
Jupiter 135mm F4 ... E+ £65 - £69
Ricoh 28mm F2.8 GR + Finder ... E+ £550
Super Acall 135mm F3.5 ... As Seen £45
APDOO Timer ... E++ £35
BELUN Copy Stand ... Mint- £50
BOOWU Copy Set ... E++ £45 - £49
Nooky Hesum ... E+ £45
SFTOO 20cm Finder ... E+ £79
SGV00 9cm Finder ... E++ £75
VIOOH Finder ... E++ £75

Mamiya 6/6MF - Please Phone

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Pro Complete + AE Prism ... E++ £349
Pro Body Only ... E+ £89
645E Complete ... E+ / E++ £249 - £399
645E Body Only ... E++ £279
Super Complete ... E+ £179
1000S Complete + Prism ... As Seen £129
1000S + Plain Prism ... E++ £129
24mm F4 ULD Fisheye ... E++ £749
45mm F2.8 C ... E+ / E++ £125 - £149
45mm F2.8 N ... E++ £199
50mm F4 C Shift ... E++ £399
55-110mm F4.5 N ... E+ £199
55mm F2.8 C ... Exc £79
55mm F2.8 N ... E+ £149
55mm F2.8 Leaf Shutter ... Unused £249
70mm F2.8 Leaf Shutter ... E+ £125
80mm F1.9 Sekor C ... E++ £149
80mm F2.8 Leaf Shutter ... E+ £139
80mm F4 Macro N ... E++ £179
105-210mm F4.5 C ULD ... E+ £149 - £249
110mm F2.8 C ... E+ £65
150mm F2.8 A ... E+ £149
150mm F3.5 C ... E+ / E++ £79 - £115
150mm F3.5 N ... As Seen / E+ £65 - £99
150mm F3.8 Leaf Shutter ... E++ £199
150mm F4 C ... As Seen / E++ £59 - £99
210mm F4 C ... As Seen / E++ £59 - £139
300mm F5.6 C ... Exc £149
500mm F8 C Reflex ... E++ / Mint- £399
Vivitar 2x Converter ... E+ / E++ £45 - £49
120 Insert ... E+ / Unused £10 - £20
120 Super Mag ... E+ £35
135N Pro Mag ... E++ / Mint- £39 - £69
135N Super Mag ... E+ / Mint- £75 - £85
220 Insert ... Exc / E++ £9 - £20
Polaroid Mag ... E+ / E++ £20 - £25
AE Prism Finder (FK402) ... E+ / Mint- £89 - £99
AE Prism Finder N ... E+ / E++ £99 - £199
AE Prism Finder 645 ... E+ £79
PD Meter Prism 645 ... E+ £59
CDS Prism Finder 645 ... As Seen £39
Prism Finder N ... E++ £119
Prism Finder 645 ... As Seen / E++ £29 - £59
Eyepiece Magnifier ... E++ £39
Power Drive WG402 ... E++ £79
Power Drive N ... Exc / E+ £49 - £59
Flash L Grip (GL402) ... E++ £29
Flash L Grip (SuperPro) ... E++ / Unused £15 - £25
Auto Extension Tube 2 ... E+ / E++ £20 - £29
Auto Extension Tube 3S ... E+ / E++ £25

Mamiya 645AFD Series



ZD + 80mm F2.8 AF ... E++ £2,699
645AFD Complete ... E++ £699
645AF Complete ... E+ £599
645AF Body + 120 Mag ... E++ £429
35mm F3.5 AF ... E++ £499
45mm F2.8 AF ... E++ £349
55mm F2.8 AF ... E++ £179
55-110mm F4.5 AF ... E++ £379
80mm F2.8 AF ... E++ £249
105-210mm F4.5 AF ... E++ £359 - £379
120mm F4 Macro MF ... E++ £999 - £1,099
150mm F3.5 AF ... E+ £349
210mm F4 AF ULD ... E++ £699
120/220 Mag 645AF/D ... E++ £125 - £165
Polaroid Mag 645AF/D ... E+ £39

Mamiya 7/7II - Please Phone

Mamiya RB67 Series
Pro S Gold Edition ... Mint- £999
Pro SD Complete ... E+ / E++ £499 - £549
Pro S Complete ... E++ £429
Pro S Body Only ... Exc / E+ £149
50mm F4.5 C ... E+ £225
90mm F3.5 KL ... E++ £249
127mm F3.8 ... E+ £79
140mm F4.5 C Macro ... E+ £199
180mm F4.5 ... As Seen / E+ £69 - £149
180mm F4.5 C ... As Seen / E++ £69 - £149
180mm F4.5 KL-A ... E+ / E++ £199 - £249
250mm F4.5 C ... E+ £189
Vivitar 2x Converter ... E++ £49
ProS 120 Mag ... E+ £35
ProS 220 Mag ... E++ £145
Pro 220 Mag ... As Seen £35
ProSD 6x4.5cm Mag ... Mint £75
Polaroid Mag ... E+ £35
Prism Finder ... E+ £89
Magnifying Hood ... E+ £79
Extension Tube No1 ... E+ £65
Extension Tube No2 ... E++ £45
Flash L Grip ... E+ £25
Pro Shade ... E+ £29 - £35

Mamiya RZ67 Series
Pro Complete + AE Prism ... E+ £599
Pro Complete ... E+ £549
Pro + Waist Level ... E++ £249
Pro Body Only ... E+ £129
37mm F4.5 Fisheye Z ... E+ £499
50mm F4.5 W ... E+ / E++ £249 - £369
65mm F4 W ... As Seen / E++ £149 - £299
75mm F4.5 Shift W ... E+ / E++ £399 - £549
100-200mm F5.2 W ... E+ £399
140mm F4.5 W Macro ... E+ / E++ £219 - £259
150mm F3.5 W ... Mint- £249
180mm F4 Soft VSF D/L ... E++ £499 - £599
180mm F4.5 W ... Exc / E++ £179 - £199
180mm F4.5 WN ... E+ / E++ £149 - £395
210mm F4.5 Apo ... E++ £479
250mm F4.5 W ... E+ / E++ £179 - £225
350mm F5.6 Apo ... E+ / E++ £649 - £799
1.4x Converter ... E++ £249
120 Pro Mag ... E++ / Unused £59 - £89
120 Pro Mag (6x4.5) ... E+ £145
120 Proll Mag (6x4.5cm) ... E++ £49
Polaroid Mag ... E+ £29 - £39
AE Prism Finder ... As Seen £149
PD Prism Finder ... E+ £129
Prism Finder ... E++ £125
Extension Tube No 1 ... Mint- £79
Extension Tube No 2 ... E++ £79
Winder II ... E+ £59

Mamiya Twin Lens Series
C330S Body Only ... E+ £199
C330F + Plain Prism ... E++ £159
65mm F3.5 Sekor ... E+ £149
135mm F4.5 Sekor ... Ex Demo / E+ £59 - £85
180mm F4.5 Sekor Super ... E+ £99 - £129
Flash L Grip ... E+ £15
Pistol Grip ... E+ £35
Porrofinder ... E++ £59

Meters - Please Phone
Minolta - Please Phone

Nikon AF
F6 Body Only ... E++ / Mint- £849 - £899
F5 Anniversary Body Only ... Unused £1,199
F5 Body Only ... Exc / E++ £199 - £499
F4S Body Only ... As Seen £159
F4 Body Only ... E+ £149
F100 Body + MB15 Grip ... E++ £199
F100 Body Only ... E+ / E++ £129 - £239
F90X + MB10 Grip ... As Seen / E++ £69 - £129
F90X Body Only ... Exc / E++ £39 - £79
F90 Body Only ... E+ / E++ £49 - £125
F80 Black + MB16 Grip ... E+ £89
F80 Black Body Only ... E+ / E++ £75 - £89
F80 Chrome Body Only ... E+ £79
F70 + 35-80mm ... E+ £49
F70 Body Only ... E+ / E++ £29 - £59
Pronea S + 30-60mm ... Unused £79
12-24mm F4 G AFS DX ED ... Mint- £599
14mm F2.8 AFD ... E++ £799
17-55mm F2.8 G AFS DX IFED ... E++ £699
18-35mm f3.5-4.5 AFD ... E+ / E++ £199 - £249
18-70mm F3.5-4.5 G AFS ED DX ... E+ / E++ £99 - £149
18-105mm F3.5-4.5 G AFS ED DX VR ... E++ £149
18-135mm F3.5-5.6 G AFS DX ... E++ / Mint- £159
18-200mm F3.5-5.6 G AFS DX VR ... E++ £349
20-35mm F2.8 AFD ... E+ £479
24mm F2.8 AF ... E+ £199
24mm f2.8 AFD ... E++ £249
24-50mm F3.3-4.5 AFD ... E+ £119
24-85mm F2.8-4 AFD ... Mint- £349
24-120mm F3.5-5.6 ED AFD ... E++ £159 - £179
24-120mm F3.5-5.6 G AFS ED VRE++ / Mint- £279 - £399
28mm F2.8 AFD ... E++ £169
28-70mm F3.5-4.5 AFD ... E+ / E++ £99 - £129
28-70mm F3.5-4.5 AFN ... E++ £79
28-80mm F3.5-5.6 AFD ... Unused £69
28-85mm F3.5-4.5 AF ... Exc / E+ £59 - £79
28-105mm F3.5-4.5 AFD ... E++ £149
28-200mm F3.5-5.6 AFD ... As Seen £99
35mm F2 AFD ... E++ £199
35-70mm F2.8 AFD ... E++ £399
35-70mm F3.3-4.5 AF ... E+ £49
35-70mm F3.3-4.5 AFN ... E++ £49
35-105mm F3.5-4.5 AF ... E+ £99
35-105mm F3.5-4.5 AFD ... E+ £79
50mm f1.8 AFD ... E++ £79
50mm F1.8 AFN ... E++ £59
70-200mm F2.8 G AFS ED VR ... E++ £1,049 - £1,099
70-210mm F4 AF ... E++ £249
70-210mm F4-5.6 AFN ... E++ £89
70-300mm F4-5.6 AFG ... E++ / Mint- £79 - £89
70-300mm F4-5.6 ED AFD ... E+ / Unused £159 - £229
70-300mm F4.5-5.6 G AFS VR ... E++ £309
75-240mm F4.5-5.6 AFD ... Unused £89
80-200mm F2.8 ED AF ... E+ £399
80-200mm F4.5-5.6 AFD ... E+ £59
80-400mm F4.5-5.6 AFD VR ... E++ £849
85mm F1.8 AF ... E+ £219
85mm F1.8 AFD ... E++ £249
105mm F2.8 AFD Micro ... E++ £429 - £449
180mm F2.8 AF ... E+ £299
180mm F2.8 ED AFD ... E++ £459 - £499
300mm F2.8 IFED AF ... Exc £1,199
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Sigma 10-20mm F4-5.6 EX DC ... Mint- £309
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Sigma 18-125mm F3.8-5.6 DC OS HSM ... E++ £179
Sigma 18-250mm F3.5-5.6 DC OS ... E++ £319
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Sigma 24MM F1.8D EX DG ... Mint- £249
Sigma 28mm F1.8 AF ... Unused £149
Sigma 28mm F1.8 EX DG ... E++ £199
Sigma 28-70mm F2.8 D EX ... E++ £159
Sigma 28-105mm F2.8-4 D ... E+ £79
Sigma 28-300mm F3.5-6.3 SLD ... Unused £89
Sigma 30mm F1.4 DC EX HSM ... E++ £279
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Sigma 70mm F2.8 EX DG Macro	E++ £239
Sigma 80-400mm F4.5-5.6 APO OS	E++ £549
Sigma 170-500mm F5-6.3 Apo	E++ £399
Sigma 300mm F2.8 APO EX DG HSM	Mint- £1,600
Sigma 300mm F2.8 D Apo EX HSM	E++ £1,399
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £179
Tamron 55-200mm F4-5.6 Di II	E++ £59
Tamron 200-400mm F5.6 AF LD	E++ £249
Tokina 20-35mm F2.8 ATX Pro	E+ £249
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Vivitar 19-35mm F3.5-4.5 AF	E+ £59
Vivitar 28-70mm F2.8 Series 1	Unused £149
Zeiss 28mm F2 Distagon ZF	Mint- £749
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TC-20EII Converter	E++ / Mint- £179 - £199
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SB25 Speedlight	E+ / E++ £69 - £75
SB26 Speedlight	E++ £79 - £89
SB29 Speedlight	Mint- £179
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Nikon Manual



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F2AS Black Photomic Body Only	E++ £649
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F2 Photomic Black Body Only	E+ £199 - £249
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	E+ / E++ £129 - £199
FM2N Chrome Body Only	E+ £159 - £199
FM Black Body Only	E+ £99
FM Chrome Body Only	E+ £79 - £99
FE2 Black Body Only	E++ £129
FE2 Chrome Body Only	E++ £129
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Black Body Only	E++ £79
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35mm F1.4 AI	As Seen £249
35mm F1.4 AIS	E++ £549
35mm F2 AIS	Mint / Unused £450
35mm F2.8 AI'd	Exc £65
35mm F2.8 AIS	E+ £99
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	Exc / E++ £19 - £79
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E+ / Mint- £129 - £149
36-72mm F3.5 Series E	E++ £69
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 P	Unused £389
50mm F1.8 AI	E++ £99
50mm F2 Non AI	E+ £39
50-300mm F4.5 AI	E+ £399
55mm F2.8 MS Micro	As Seen / Unused £79 - £299
55mm F3.5 Micro Non AI	E+ £79
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	E+ / Unused £69 - £195
100-300mm F5.6 AIS	E+ £129 - £179
100mm F2.8 Series E	E++ £85
105mm F2.5 AI	E++ £195
105mm F2.5 AIS	E++ £195
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F35 Non AI	E+ £69
180mm F2.8 AI	E++ £299
180mm F2.8 ED AIS	Unused £699
Zeiss 18mm F3.5 ZF Distagon	Mint- £749
200mm F2 IFED AIS	E+ £1,999
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E++ £499
NASA 600mm F5.6 IFED AI	As Seen £600
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Extension Tube PK11	E+ / Mint- £30 - £35
Extension Tube PK12	Mint £59
Extension Tube PK13	E++ / Mint- £35 - £59
MF6 Rewind Back	Exc / E++ £35 - £40
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SB11 Speedlight	Unused £175
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SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
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OM2N Chrome + 50mm F1.8	E+ £75 - £89
OM2N Chrome Body Only	E+ £75
OM2 Chrome Body Only	E+ £49
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black Body Only	Exc / E+ £49 - £79
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OM10 Chrome + 50mm F1.8	E+ £69
OM10 Chrome Body	E++ £39
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24mm F2.0 Zuiko	E++ £299
28mm F2.8 Zuiko	E+ £39
28mm F3.5 Zuiko	E+ £29 - £55
35mm F2.8 Zuiko Shift	E++ £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ £99
50mm F1.8 Zuiko	E+ £20
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ / E++ £99 - £119
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75-150mm F4 Zuiko	As Seen / Mint- £15 - £65
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100-200mm F5 Zuiko	E+ £69
135mm F3.5 Zuiko	E+ £39
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E++ £179 - £249
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200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ £129
400mm F6.3 Zuiko	E++ / Mint- £599
600mm F6.5 Zuiko	E+ £599
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QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T16 Flash	E++ £15
T20 Flash	E++ / E++ £9 - £25
T28 Flash Head	As Seen £49
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Pentax 645 Series



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645N + 80-160mm	E+ / E++ £699 - £749
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645 + 45-85mm	E+ £469
35mm F3.5 A	E+ £399
45mm F2.8 A	E++ £199 - £249
55mm F2.8 A	E++ £225
75mm F2.8 Leaf Shutter	E+ £149
80-160mm F4.5 A	E+ / E++ £299 - £399
120mm F4 A Macro	E++ £299 - £329
150mm F3.5 A	E++ £159
200mm F4 A	E+ / E++ £129 - £159
120 Insert	E++ / Mint- £39 - £79
220 Insert	E+ / E++ £29 - £59

Pentax 67 Series

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67II Body Only	Exc £549
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6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	As Seen £199
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
45mm F4 SMC	E++ £299
55mm F3.5 Tekumar	As Seen £129
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc / E+ £299 - £329
75mm F4.5 SMC	E++ £249
135mm F4 Macro	E++ £179
135mm F4 Macro Takumar	Exc / E++ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £179
165mm F2.8	As Seen / E++ £79 - £199
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £749 - £1,399
800mm F4 Takumar	E++ £2,499
Vivitar 2x Converter	Exc / E++ £29 - £79
T6-2x Rear Converter	E++ £99
67/67II Right Angle Finder	E+ / E++ £45
6x7 Right Anglefinder	E++ £75
Extension Tube Set	E++ / Mint- £45 - £75

Pentax AF

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MZ50 + 35-80mm	E+ / E++ £39
MZ50 Body Only	E++ £39
MZ30 + 35-80mm	E++ £35
Z1 Body Only	E+ / E++ £59
SFX Body Only	As Seen £39
12-24mm F4 SMC DA ED AL	Mint- £629
17-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
18-55mm F3.5-5.6 SMC DA AL	E++ £39 - £49
20-35mm F4 FA AL	E++ / Mint- £269
24mm F2 SMC FA IF AL	E+ / E++ £389 - £499
28-70mm F4 FA AL	Exc / E++ £49 - £75
28-80mm F3.5-5.6 FA	E+ £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
35-80mm F4-5.6 FA	Mint- £25
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £119
55mm F1.4 DA* SDM	E++ £449
80-200mm F4.7-5.6 F	E++ £59
80-200mm F4.7-5.6 FA	E++ £59 - £89
Samsung 50-200mm f4-5.6 ED OIS	E++ / Mint- £99
Samsung 55-200mm F4-5.6 ED	Mint- £79
Sigma 10-20mm F4-5.6 EX DC	E++ £309
Sigma 28-80mm F3.5-5.6 Asph	E+ £29
Sigma 28-200mm F3.8-5.6	E+ £109
Sigma 100-300mm F4.5-6.7 DL	E++ £79
Tamron 28-80mm F3.5-5.6 AF	E+ £29
Tamron 28-105mm F4-5.6 AF	E+ £39
Tamron 28-200mm F3.8-5.6 XR	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E++ £39 - £49
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Pentax Manual

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A3 Body Only	E+ / E++ £49
Program A Body Only	E+ / E++ £59 - £69
P50 + 28-80mm	E+ £49
P30N + 28-80mm	E+ £59
P30 + 28-80mm	E+ £59
15mm f3.5 SMC M	E++ £499
17mm F4 SMC Fisheye	E+ £449
20mm F4 SMC M	E++ £225
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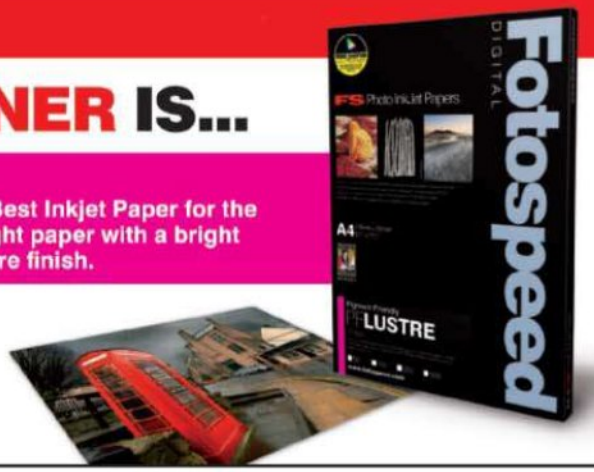


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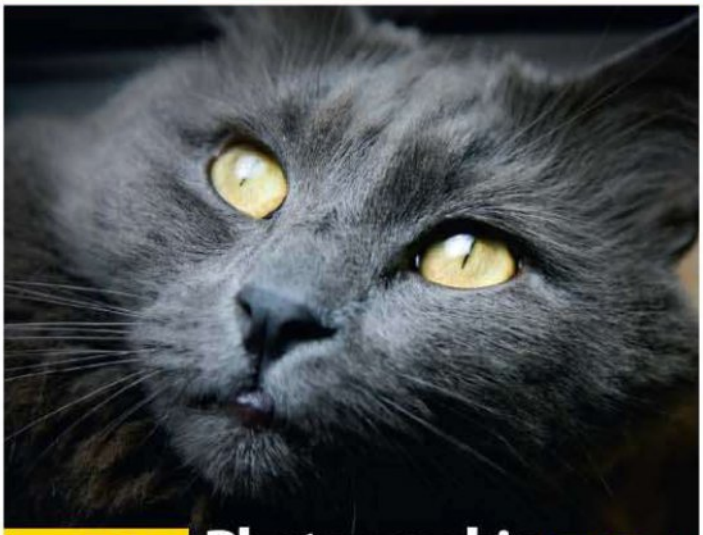
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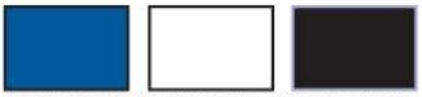
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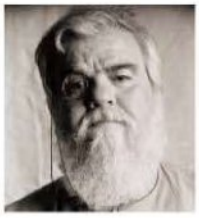
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ROGER HICKS

How much automation is too much, and is there any moral element involved?

SOME things cry out for automation. Obvious candidates include anything that is backbreaking and monotonous, such as ditch-digging, and anything that is merely monotonous, such as number-crunching: some designs for early lenses were reputedly calculated by teams of artillery officer cadets, using ray-tracing and logarithms.

Equally clearly, some things are impossible to automate, or if not impossible, then at least somewhere between risible and undesirable. This includes activities as diverse as sex and religion, despite the recently launched app for mobile phones that helps Catholics prepare for confession. Then there is a great deal in between, including, of course, photography, where automation may be applied in enormously differing degrees.

The question is, how much automation is 'too much'? And is there a moral dimension to this? The second question is odd, but not profitless to ask. There must be very nearly as many answers to both questions are there are photographers, but it won't wash just to cite 'progress'. As with any other form of evolution, it is mistaken and naive to imagine that there is some teleological force behind photographic evolution. Evolution is a matter of what works right now, and of whether it works better than an alternative competing for the same ecological niche or, in the case of photography, the same market niche.

The point about niches is fundamental. At the very least, cameras can be likened to Darwin's finches, each adapted to a particular diet. Looking at an ultra-large-format view camera and a tiny, pocketable compact, one might even say that they can be likened to elephants and shrews, both of which are mammals with a common ancestor but otherwise seem to have little in common. An elephant is not 'better' than a shrew, or vice versa: they're just different.

In fact, it is hard to resist continuing the analogy still further, without quite stretching it to breaking point. Low-end digital cameras (especially those built into telephones) are a bit like cockroaches: incredibly successful in evolutionary terms, where success is generally measured in sheer numbers, but short-lived and often found where they are not wanted. Yes, I know that mobile phone cameras can do a lot of good, especially when it comes to fomenting unrest against oppressive and reactionary regimes, but there is also an extraordinary trend among young villains to photograph themselves and their victims. In other words, both low-end digital cameras and cockroaches are morally neutral. The former can be used for good or bad, while it is hard to see how the latter could have any morality.

Can it then be argued that more complex (and less automated) cameras are any less morally neutral? I think it probably can, but only as a matter of balance. In support of this argument, let us consider my Gandolfi Universal 12x15, probably made some time between the late 1890s and the Great War. Not only is it vastly more durable (and therefore less wasteful) than a disposable electronic gewgaw, but it is about as unautomated as a camera can be. In fact, although the Clement and Gilbert 12x15 Lightning Rectilinear (focal length about half a yard/480mm) has an iris diaphragm from f/8 to f/64 instead of Waterhouse stops, it has no shutter. This was, after all, an era when a common way to photograph a church interior was to set up the camera, remove the lens cap, and then repair to the pub next door for lunch during the exposure.

> **'At the very least, cameras can be likened to Darwin's finches, each adapted to a particular diet'**

In its carrying case, with three double-plate holders, it weighs 65lb (call it 30kg). Then I need my big Linhof tripod, weighing another 22lb (10kg). Merely loading a holder is no trivial task, and indeed, putting one holder back into commission involved a day or two of repair, restoration and modification. Actually using the camera involves no small amount of physical exercise, as well as the application of a good deal of thought to focusing, working the movements, determining the exposure, and performing the intricate and dextrous sequence of events needed to take a picture.

So here we have healthy exercise, intellectual effort and dexterity, plus recycling something that is a beautiful piece of craftsmanship in its own right. Admittedly, the smaller and newer the camera, the less healthy exercise you will get, but even so, with any non-automated camera you still have to think and act: focus, meter reading, aperture, shutter speed. Surely, this has to be better (however you define 'better', including morally superior) to abdicating all thought and effort save that which you deign to devote to composition, raising a limp hand and pressing a button on a disposable electronic toy. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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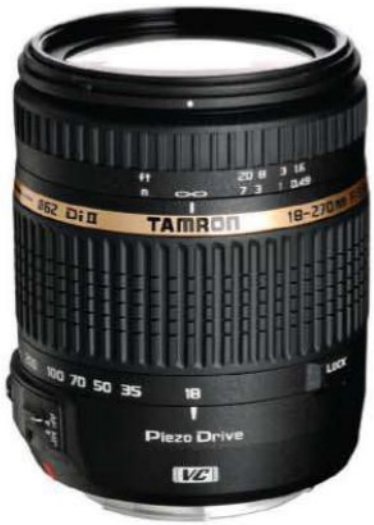
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